

SP D 12-55  
MISS WILDETT L. JCY  
N.Y.C. R.R. 274  
30 ROCKEFELLER PLAZA  
NEW YORK 100-100

15 DECEMBER 1956  
40¢ a copy • \$10 a year

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

RECEIVED  
DEC 17 1955  
N.B.C. GENERAL LIBRARY

## Good news comes in fives for **WNEM-TV**

HOW TO SWITCH  
TO ALL-MEDIA  
BUYING SYSTEM

Grey is in the middle  
of such a switch, has  
come up with method  
and new techniques for  
training media buyers

Page 27



- 1 It's NBC's 30th Anniversary—30 years of leadership. And WNEM-TV is glad to be a part of it.
- 2 Effective December 1 Edward Petry & Co. became our national representative.
- 3 With our 1060 foot tower now in operation WNEM-TV is the only station covering the entire 19th industrial market\* with a Grade A Signal.
- 4 WNEM-TV now serves Flint, Saginaw, Bay City, Midland and all eastern Michigan.
- 5 Watch WNEM-TV make 1957 news with its big program and promotion push.

NBC ABC



Sponsors don't  
want Cadillacs  
for Christmas

Page 30

Robert Sarnoff  
charts the  
future of NBC

Page 32

\$750,000 quiz:  
which medium is  
the right one?

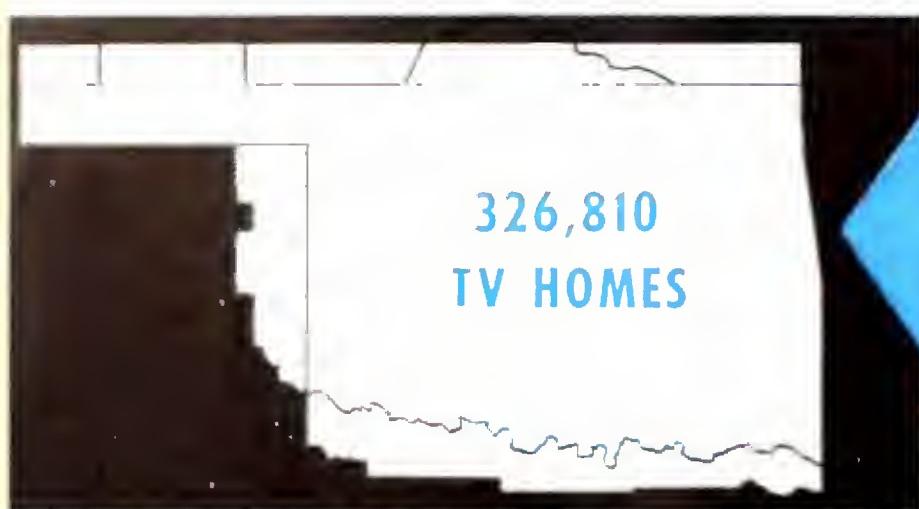
Page 39

\*Information based on new U.S. Census — Manufactured by U.S. Dept. of Commerce

**NOW! NEILSEN PROVES IT TOO!**

**YOU GET**

# **MORE COVERAGE ON WKY-TV!**



**WKY-TV**

**66 COUNTY COVERAGE**

51 counties in Oklahoma  
4 counties in Texas  
8 counties in Kansas



**OTHER OKLAHOMA CITY STATION**

**46 COUNTY COVERAGE**

46 counties in Oklahoma  
(8 less than WKY-TV covers)  
0 counties in Texas  
0 counties in Kansas

In the Oklahoma City Coverage Area . . .  
18% More TV Homes are available to you  
on WKY-TV . . . Homes that are simply not  
in the coverage picture of the other station.

**WHAT'S THAT ABOUT FRINGE AREA?**

Certainly, some of WKY-TV's Nielsen coverage is  
fringe. All television stations have a fringe area.

The question is . . . how far out is the fringe? The fact  
that WKY-TV's coverage is 20 counties bigger means that  
the fringe is that much farther out . . . and the good,  
sharp, steady "city-type" picture is just that much farther  
out than the other station's, too!

CALL YOUR KATZ MAN for a copy of the entire N. C. S.  
#2, from which all figures above are taken.



Owned and Operated by  
THE WKY TELEVISION SYSTEM, INC.  
WKY-TV and WKY Radio, Oklahoma City  
WSFA-TV, Montgomery, Ala. WTWT, Tampa, Fla.  
Represented by THE KATZ AGENCY, INC.

# JACK REMINGTON

## WKRC's riot on air

in Cincinnati, gets more  
than his listener share!

Here's a performer who can give even a platter a different twist!

And what he can do with a sponsor's product or service makes good music on any cash register.

"Jack Remington" is a name to remember for adjacencies, spots within the program, or segments, on WKRC Radio.

Get the facts from Katz!



# WKRC

Radio

A TAFT STATION • Exclusive CBS Schedule.  
Represented by the Katz Agency

FOR CINCINNATI. THERE'S ANOTHER KEY

IT'S WKRC-TV

Ken Church, Vice President and National Sales Manager.  
Don Chapin, Manager, New York Office, 550 Fifth Avenue.  
RADIO CINCINNATI, Inc., owners and operators of  
WKRC Radio and WKRC-TV in Cincinnati, Ohio, and  
WTVN Radio and WTVN-TV in Columbus, Ohio.

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### Grey switches to all-media buying

**27** Grey agency and its 57-person media department are in the midst of conversion to all media buying. Buyers have bigger part in over-all strategy

### Sponsors don't want Cadillacs for Christmas

**30** What do they really want? Oh, just a few trifles such as discovering another Elvis or a machine that predetermines show ratings and sales

### Robert Sarnoff charts the future of NBC

**32** On eve of NBC's 30th anniversary convention, here's how NBC charts its course; a question-and-answer report from NBC President Bob Sarnoff

### How to create a creative atmosphere

**36** Leo Burnett agency moves to new offices in Chicago, stresses functionalism as aid to creativity. Radio-tv operation is core of new setup

### Longer time spans for radio ratings?

**38** Proposal for three-hour rather than 15-minute ratings meets with lukewarm reception among admen; difference of opinion between measurers

### Which media would you pick?

**39** AAAA asked three media directors to choose media for given product and problem. Each chose radio and/or tv as bulwark and outlined strategy

## FEATURES

**18** Agency Ad Libs

**58** Agency Profile

**24** 49th and Madison

**63** New and Renew

**72** News & Idea Wrap-Up

**5** Newsmaker of the Week

**70** Radio Results

**94** Reps at Work

**52** Sponsor Asks

**88** Sponsor Hears

**9** Sponsor-Scope

**96** Sponsor Speaks

**64** Spot Buys

**96** Ten Second Spots

**16** Timebuyers at Work

**92** Tv and Radio Newsmakers

**85** Washington Week

## In Next Week's Issue

### Which media would you pick? (part two)

Continuing media recommendations for Product X, sponsor next issue presents proposal for use of spot tv and net radio-spot radio tandem

### Monthly cost and programming Comparison

Want the average cost of all half-hour tv dramas? The cost of a specific show? See next week's special Comparison section

### Editor and President

Norman R. Glenn

### Secretary-Treasurer

Elaine Couper Glenn

### Vice-President—General Manager

Bernard Platt

### EDITORIAL DEPARTMENT

#### Executive Editor

Miles David

#### News Editor

Ben Bodec

#### Senior Editors

Alfred J. Jaffe

Evelyn Konrad

Jane Pinkerton

W. F. Miksch

#### Assistant Editors

Joan W. Holland

Jack Lindrup

Betty Van Arsdel

#### Contributing Editors

Bob Foreman

Joe Csida

#### Art Director

Phil Franznick

#### Production Editor

Erwin Ephron

#### Photographer

Lester Cole

### ADVERTISING DEPARTMENT

#### Advertising Director

Arnold Alpert

#### New York Manager

Charles W. Godwin

#### Midwest Manager

Kenneth M. Parker

#### Western Manager

Edwin D. Cooper

#### Promotion Manager

Mort Winthrop

#### Production Manager

Jean L. Engel

#### Advertising Staff

Marilyn Krameisen

George Becker

Dianne Ely

#### Administrative Coordinator

Catherine Scott Rose

#### Circulation Department

Beryl Bynoe

Emily Cutillo

June Kelly

#### Accounting Department

Laura Oken

Laura Datre

#### Readers' Service

Betty Rosenfeld

#### Secretary to Publisher

Carol Gardner

Member of Business Publications  
Audit of Circulations Inc.



### SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: Murray Hill 8-2772. Chicago Office: 161 E. Grand Ave. Phone: Superior 7-9863. Los Angeles Office: 6087 Sunset Boulevard. Phone: Hollywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$10 a year. Canada and foreign \$11. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. Murray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered as second class matter on the 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879.

Copyright 1956

Sponsor Publications Inc.



# KWKH

SHREVEPORT

## Does Sharp Job in BLADE!

The big, 50,000-watt voice of KWKH cuts a clean swath through our 80-county daytime S.A.M.S. area. KWKH reaches over  $2\frac{1}{4}$  million people in hundreds of cities and towns—including *Blade* (La.), for example, more than 100 miles away in La Salle Parish.

Check home in Shreveport and Bossier City, the March, 1956 Pulse shows that KWKH gets top rating in 55% of all daytime quarter hours—in 100% of all nighttime quarter hours!

our Branham man will be glad to give you the whole KWKH story.



Nearly 2 million people live within the KWKH daytime SAMS area. (Area includes additional counties in Texas, Oklahoma and New Mexico not shown in map).

# K W K H

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA  
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.  
Representatives

Henry Clay  
General Manager

Fred Watkins  
Commercial Manager

Tall Tower Test

(You're on our honor. No peeking.)



Give yourself the day off for

each correct answer, but don't start until you finish reading this.

Answers right

here: A, A, A, A, A, C. A score of more than a hundred will be regarded with

suspicion. Anything over 90 is above average terrain.

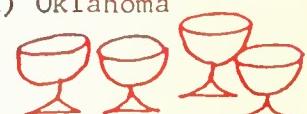


**WARNING!**

Skip the whole thing if you are bothered by vertigo on a high milking stool.)

1.

WMT-TV's new RCA-IDECO tower will be the tallest structure between (A) Oklahoma and the North Pole; (B) The Top of the Mark and four Martinis; (C) Oslo and Forest Lawn.



2.

Trade magazines underwrite 100% of the cost of building new tv towers because it fills their books with advertising.

(A)  
TRUE

(B)  
FALSE

check one



3.

WMT-TV's new tower will be a quarter of a mile high. This height is equivalent to: (A) 135-story building; (B) Katz rep who has just signed General Motors; (C) Top of Old Smokey.



4.

"Above average terrain" means: (A) Something nobody understands except honor graduates of M.I.T.; (B) Real estate about which there is nothing unusual; (C) Train with two-story club car.



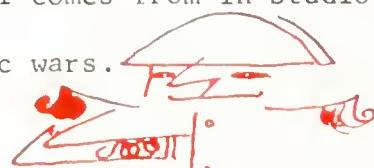
5.

WMT-TV's new tower, 1450' above average terrain, will deliver an "A" signal in Cedar Rapids and Waterloo, and the best signal of any station serving Dubuque. Cedar

Rapids, Waterloo and Dubuque are: (A) Three of the six largest cities in Iowa;

(B) Fictitious places the girl comes from in Studio One dramas;

(C) Battle sites of Napoleonic wars.



6.

Confronted with the above, time buyers should: (A) Tell us vertigo; (B) Laugh like hell; (C) Seriously consider placing business on the CBS station that dominates Eastern Iowa even without a new tower

(i.e., call L'Homme Katz).



# NEWSMAKERS of the week

## Roger Whitman: \$2 million for net radio

A \$2,100,000 deal—one of the larger single buys in network radio in several years—was closed last week between Bristol-Myers (via Y&R) and NBC Radio. It calls for half-sponsorship of 85 newscasts a week for 52 weeks. Programming will begin on 14 January. The days until then may well find slim, tanned Roger C. Whitman, B-M's advertising manager for Bufferin, helping himself liberally to his product. "A lot of commercials will have to be done to get variety into advertising that puts Bufferin on the air 17 times a day, five days a week," Whitman says.

The hourly five-minute newscasts from 7 a.m. through 11 p.m. are part of NBC Radio Vice-president Matthew Culligan's new network plan (see SPONSOR 24 Nov. 1956, Newsmakers, page 80). The other half of the sponsorship is expected to be sold shortly. Each alternate newscast will find Bufferin the major sponsor with an opening billboard, a one-minute commercial and a closing billboard. When Bufferin becomes the minor sponsor, it will have an announcement just ahead of the closing billboard.

With more than half of its ad budget already in air media, Bufferin is now being advertised twice a week on *Arthur Godfrey*, CBS daytime simulcasts, and again with Godfrey on tv on alternate Wednesday nights; on CBS TV's *Playhouse 90* and *Hitchcock Theatre*, and on ABC Radio's *Breakfast Club* three times a week. Bufferin also is strongly represented in many spot markets.

Air advertising has paid off handsomely for Bufferin which has only been on the consumer market since 1948 and is now named by a leading research organization as Number 1 in drug store sales of all headache remedies.

Whitman, now in his mid-forties, came to B-M as assistant advertising manager after leaving the Navy in 1945. It wasn't his first contact with B-M, however. After graduating from Princeton in 1930, he joined Pedlar & Ryan Agency in New York, helped on the B-M account under Bob Brown, then an a.e. and now president of B-M Products Division. After five years at Pedlar & Ryan, he went to BBDO. He has many interests—photography, fishing, skin-diving. But the hobby that gets most of his attention is home craftsmanship. Not only does he conduct a handyman column for the *N. Y. World Telegram* and a radio show on home repairs, but he is engaged in converting an abandoned sugar mill into a retirement home on the Caribbean island of St. Croix. The mill, built in the mid-1700's by slave labor, is columnar in shape, constructed of stone. Whitman bought it through a St. Croix real estate man Bruce Millar, formerly of BBDO.



## 36.9% Sacramento's Women See Milly Once-A-Week ✓ at least



ARB's cumulative rating for June says Milly Sullivan and "Valley Playhouse" reach 36.9% different TV homes weekly over KCRA-TV.

Milly has repeat audience, too. Her average daily rating is 12.4 with 74.4% of this large woman's daytime audience.

From 2 to 5 P.M., Milly's participating double feature leads in all quarter hours over the other three stations on the air.

"Valley Playhouse" is an important part of the programming which attracts Sacramento women to KCRA-TV. This helps make KCRA-TV the highest rated NBC station in the West.

\*All ratings compiled from Sacramento Television Audience ARB-June 2-8, 1956.



. . . Sunday



# MAC McGUIRE NOW ON WPEN

**SUNDAY  
10 A.M. to 6 P.M.**

Mac McGuire conducted Philadelphia's most popular morning program when he was with another station. We are happy to welcome him—and his large audience—to WPEN.



**THE STATION OF PERSONALITIES**

*All programs broadcast*



**JACK  
O'REILLY**  
5 A.M.-9 A.M.



**PAT &  
JACK**  
9 A.M.-10 A.M.



**RED  
BENSON**  
10 A.M.-1 P.M.



**ART  
RAYMOND**  
1 P.M.-7



**ART  
RAYMOND**  
2 A.M.-5 A.M.



**JULES  
RIND**  
News  
throughout  
the morning



**BILL  
FARREN**  
News  
throughout  
the day



**BILL  
SMITH**  
News  
throughout  
the even-

REPRESENTED NATIONALLY BY GILL-PERNA, INC.

# Monday and Always



## RED BENSON NOW ON WPEN

**MONDAY THRU SATURDAY  
10 A.M. to 1 P.M.**

Former master of ceremonies of "Name That Tune", "Take A Number" and other network programs on both radio and television, Benson comes to Philadelphia with a nationwide reputation as an outstanding broadcast personality.



**THE SHOW PLACE OF THE STARS**

*Monday thru Saturday*



BUD  
BREES

7 P.M.-11 P.M.



FRANK  
FORD

11 P.M.-2 A.M.



MATT  
GUOKAS

Sports at  
5, 6, & 7 P.M.



MAC  
McGUIRE

Sunday  
10 A.M.-6 P.M.



New York, Chicago, Los Angeles, San Francisco

# nothing succeeds like success!



out in front...

**WFIL-TV is rated FIRST\***

2 PM to Sign Off, Monday thru Friday

**9% more than Station B**

**88% more than Station C**

Now for A SOLID YEAR WFIL-TV has  
been first in Philadelphia ratings.

\*ABC-TV, NBC-TV, CBS-TV



**WFIL-TV**  
PHILADELPHIA, PENNSYLVANIA

CHANNEL **6**

ABC-TV • BLAIR-TV

operated by Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N.Y.

**WHGB-AM**, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.

National Sales Office, 270 Park Avenue, New York 17, New York

# SPONSOR-SCOPE

15 DECEMBER

Copyright 1956

SPONSOR PUBLICATIONS INC.

This is the week the research boys—always low men on the totem pole whenever things get touehy—were being screamed at again. And it was no less a figure than A. C. Nielsen who got in the line of fire.

Nielsen was in the middle on two different fronts: (1) NBC, and (2) radio and tv stations who have just finished wading through Nielsen Coverage Service No. 2.

NBC is riled because Nielsen proposes an almost 100% increase in the price of the Nielsen National Television Services.

The stations are uttering wails of anguish because the NCS radio home count is much below what had been expected; and the NCS tv set count likewise doesn't match up with what the stations have been claiming.

Nielsen is due back at NBC 4 January to get the network's attitude toward:

- Increasing the cost of national tv services from \$150,000 to \$275,000.
- Generally revamping Nielsen's Radio Index (which likewise is a national service).
- Increasing the cost of the NRI by 15%.

The proposed changes in the NRI include:

- Reducing the number of reports from two to one a month.
- Eliminating the complete analysis of audience, audience breakdowns, flow (minute by minute), and cost-per-1000 comparisons. (Note: these will be available at extra cost.)
- Increasing the volume of four week accumulatives.
- Providing an NRI pocket-piece in handy program-rating index.

NBC says it sees some negative factors and some positive values in the NRI proposals, and expects to have a detailed series of counter proposals to show Nielsen.

What also bothers NBC is that Nielsen is asking for 1957 increases when present contracts don't expire until January 1958.

Nielsen has made similar presentations to CBS and ABC.

Comment from ABC and CBS to SPONSOR-SCOPE was to this general effect:

The original 1951 prices were based on four-network participation in the NTI (Du Mont is no longer in existence). "Until we've taken a thorough look at the proposals, we can't say the increase is unjustified," is the ABC-CBS attitude.

Leave it to Madison Avenue to come up with a simile to signalize some drastic development.

The first November report by Nielsen shows CBS TV dominating the field more emphatically than ever.

So CBS TV now is being referred to as "the Reader's Digest of the television business."



**Radio listening continues to rise both day and night.**

This progress is shown in the following A. C. Nielsen breakdown of homes using radio:

	September 1956	September 1957
6 to 7 a.m.	2,286,000	1,988,000
9 to 10 a.m.	4,523,000	4,486,000
Noon to 1 p.m.	7,237,000	6,936,000
9 to 10 p.m.	4,523,000	4,486,000
11 to 12 p.m.	3,142,000	3,098,000

## SPONSOR-SCOPE *continued . . .*

Of Paul W. Kesten, who died last week after a long illness, it can be said that he persuaded the advertising world to take the spoken word seriously.

And for all of the current afterthoughts on statistics—it was Kesten who saw their value (when combined with real presentation) in convincing Madison Avenue that radio (specifically, CBS) was no toy. As John Karol, CBS Radio v.p., puts it now: "Kesten could take a statistical tabulation and make it sing."

Before William S. Paley turned over the general management of CBS to him, Kesten had established himself, beyond any question, as the most brilliant advocate of radio as 1) a selling force, and 2) a social force.

Equally important: **Kesten liked bright people and surrounded himself with them;** he thought that mind could lick matter anytime, just as a hot automobile (he loved them) could lick a stock car. It was Kesten who talked Frank Stanton into leaving Ohio State and turning his extraordinary IQ to CBS's advantage (at \$60 a week).

Like all dedicated "geniuses," Kesten had his human frailties: but, as his admirers point out, "**on him they looked good.**"

**Agency program executives returning from the Coast this week report a bleak outlook for network tv buys for the 1957-58 season—if the business is to depend on what's available now in Hollywood.**

Adult westerns are about the only type of new program fare that has consistently clicked this season. Hence, there's been a rush to produce more of the same.

Commented one of the returning admen:

"If there's one thing that seems to be lacking among the tv producers out there, it's **refreshing ideas.** It looks as though the fear of making mistakes that's freezing up Madison Avenue has gripped the studios out there, too."

**For more proof that tv still is delivering at bargain prices, look how three major appliance manufacturers are making out with their network operations:**

**General Electric's** four shows currently average out to \$2.80 per-thousand-homes per commercial minute. The program with the lowest cost is General Electric Theatre, with an average of \$2.05.

**Westinghouse's** Studio One still comes in at around \$2.85 per-thousand-homes per-commercial-minute, even though time and talent have gone up somewhat this season and the audience has become a little slimmer.

**RCA-Whirlpool**—which leans toward the spectacular, hence bears a much higher-than-average show cost—has an average of \$4.30 per-1000-homes per-commercial-minute for three shows. Since color is a must for merchandising RCA's color sets, RCA is quite satisfied with the premium it pays. The range is from \$2.85 for the Perry Como Show to \$5.80 for Producers Showcase.

**Dick Porter, DFS v.p., who presides over the Lewis-Howe (Tnms) account, probably will stir up a hornet's nest from spot tv proponents with this challenge:**

"We're spending \$35,000 in time and talent for alternate sponsorship of the Jonathan Winters Show on NBC, using 128 stations.

"We get two one-minute spots on our own quarter-hour and a minute spot on Vick's sponsorship the following week.

"In other words, we're getting three minute commercials for the price of one quarter-hour show.

**"Our cost comes out to around \$2.75 per 1,000 homes per commercial minute.** Try to buy that many minute commercials on 128 stations at that rate."

Note for grade-A hopefuls:

**Frank Stanton, CBS president, was asked what he considered the biggest problem of the business; his emphatic answer: "Not enough qualified manpower."**

**More and more national advertisers are working up a deep curiosity about feature films for tv.**

As an example of what their agencies tell them, here are some highlights by Benton & Bowles (whose top accounts include General Foods and Procter & Gamble):

- National advertisers should have a "future interest" in Hollywood box office fate, because the trend to films on tv is no temporary thing—it should ride high at least a couple of years.
- More and more network affiliates are starting their feature films earlier—around 10:30 p.m.
- This, and the possibility of some affiliates starting features as early as 10 p.m., forebodes trouble for network advertisers.
- On the other hand, hardly any affiliates have ditched their network program obligations in favor of film; but it's too early to tell how long this behavior pattern will continue.
- Something to watch closely is the change in viewing habits induced by "late shows" that use quality product.
- Prices for quality film product are pretty high, but it might be advisable to pay Class A rates at 11 p.m. and thus get an idea of how the cost-per-thousand works out over a period of 13 weeks.

**William S. Paley is urging caution in any advertising about the feature films CBS is using.**

He prefers that CBS o&o's refrain from bragging about initial ratings until they have a four-months' average.

Reason: Too often stations have started off their feature packages with spectacular ratings—only to find that the later audience response didn't live up to the initial horn-tooting.

CBS has bought the MGM package, which took off over WCBS-TV (New York) with a booming 32 Trendex; for Hartford, Chicago, and Milwaukee as well.

Network stations in some Western markets think they have found a way to outfox local competition that's scheduling quality film features in mid-evening. Here's how:

**They spot the night's top-rated network show against the first half-hour of the competing film feature**—thus killing off its start. I Love Lucy (on Mondays) and the Phil Silvers program (on Tuesdays) have been resorted to as lethal weapons.

**In one market this already has started a see-saw battle of network vs. film timetables**, with each side trying to get in ahead of the other.

**Syndicate buying—common for many years among picture theatre operators—may emerge in the tv station field.**

The managements of several independent stations in major markets are talking about pooling their purchasing power to:

- 1) **Strengthen their bids** for feature films (and perhaps reduce the over-all price).
- 2) **Promote their common sales story** to national advertisers.

**P & G is sticking to formula for next summer's tv replacements.**

The three shows picked to date are The Whittings (a come-backer), Meet the Angels (starring Betty White), and Meet McGraw (starring Frank Lovejoy)—all "situation" fare.

**New York agencies this week continued the spot buying spree they started last week.**

**Both tv and radio have been the beneficiaries.** The pickings for tv, in particular, have been the biggest in months.

Some purchases are for brand new campaigns, while others are extensions of running campaigns. Some of the activity could be due to the disposal of fiscal year-end advertising funds.

(For details see SPOT BUYS, page 64.)

**Radio time salesmen complain they are getting a blank response from young timebuyers** when they talk about the rejuvenation of radio and new techniques for buying it.

The salesmen have this explanation:

The youngsters came into the business with the television era; they think it's tough enough to conquer the intricacies of that medium without having to master what they consider ancient history, too.

**Bristol-Myers is going right ahead with its plan to sponsor the News on the Hour series on NBC Radio, starting 14 January.**

Don Frost, Bristol-Myers products ad manager, told SPONSOR-SCOPE that, as far as he knew, nothing had developed to snag the buy of 4,420 five-minute news periods.

After the deal was disclosed, the Station Reps Association complained about the news plan as "further invasion on the part of NBC of affiliated stations' time periods at cut-rate prices—and this at a time when radio sales are showing excellent gains, especially in the national spot field."

**NBC itself says it doesn't expect any particular problem in delivering an ample number of markets** when the B-M contract takes effect. Net annual take from it would be over \$2-million.

**CBS Radio this week chalked up another \$600,000 in new business.**

**Grant Laboratories** bought five 7½ minute daytime periods, starting in February, to promote its fabric cleaners—Wooliene and M-aliene.

**Pepsi Cola believes that if you're spending \$300,000 on a one-time spectacular it's smart to toss in another \$25,000 for promotion of the show.**

That's the ballyhoo budget Pepsi has set aside for Cinderella, which clears over NBC 31 March. Shulton is the co-sponsor.

The beverage manufacturer probably will use only half the commercial time (eight minutes) allotted to it, because of its policy of making 'em short and sweet.

Its most effective commercial (film) is Polly Bergen in a 30-second stint.

**It's been a pretty big year for some of the medium-sized agencies, McCann-Erickson notwithstanding.**

Among the notables are **Ted Bates** (\$7-million from Colgate); **Grant** (a chunk of Plymouth as well as Dodge, with three one-hour shows on ABC); **SSCB** (Block Drug); **Leo Burnett** (Marlboro); and **Grey** (see page 27).

**NBC, for the first time, expressed this week its apprehension over the flood of feature films coming from the major Hollywood studios.**

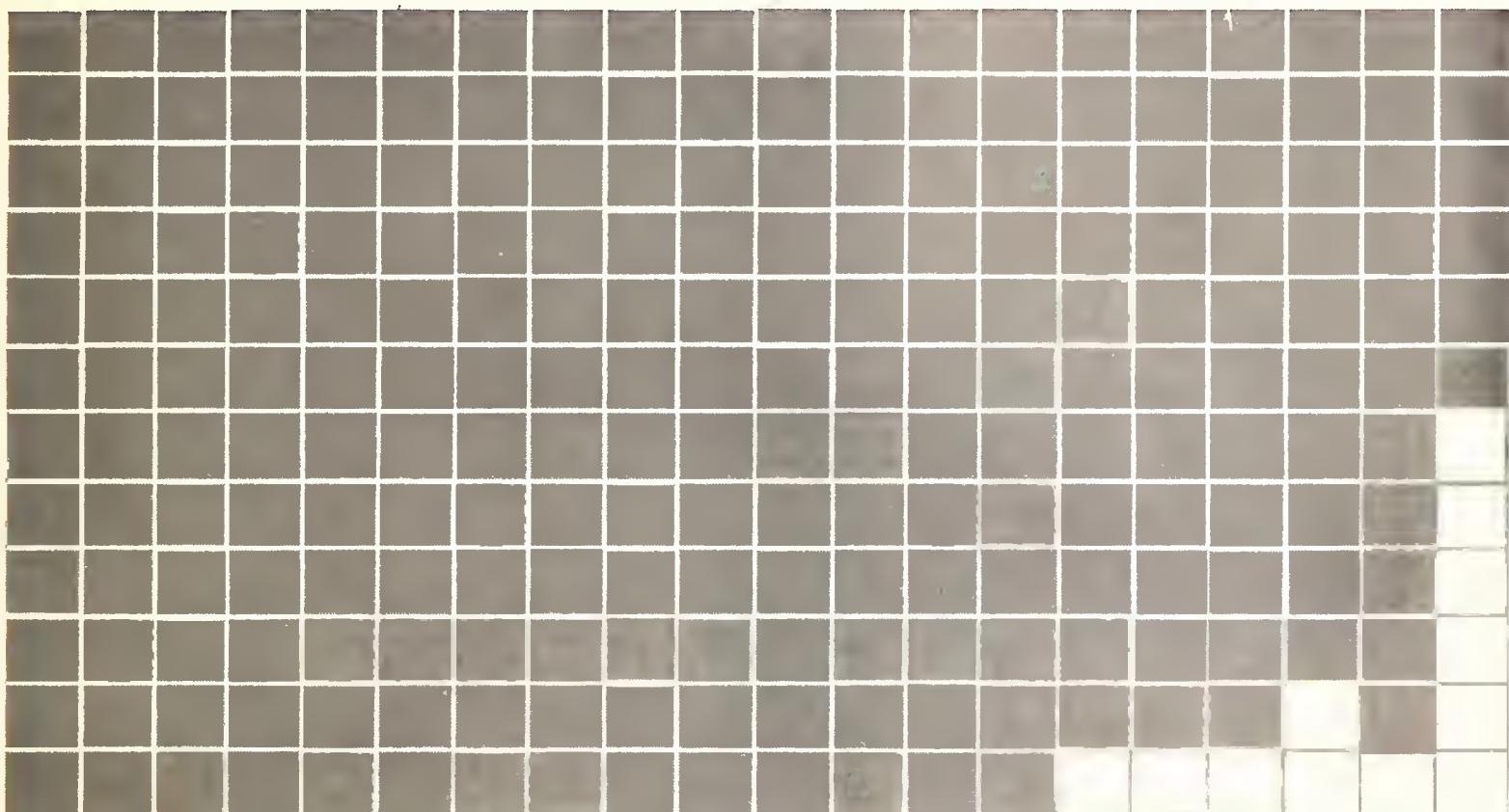
Robert W. Sarnoff, NBC president, made this apprehension a high point of his remarks to NBC affiliates gathered in Miami to join the network in celebrating its 30th anniversary.

On the features theme Sarnoff made these comments:

- The intensive use of feature programming may be a "short road with a dead end"—a road that in two or three years could find tv "surrendering" itself to Hollywood interests.
- The enormous pressures created by the features' "invasion" might lead affiliates temporarily to a "displacement" of network programming.
- NBC chooses to move into an entirely different direction: (1) more programming created for the medium itself, with emphasis on color; (2) forging ahead stronger than ever with color and (3) introducing a broad and rich program of educational tv.

**For other news coverage in this issue,** see Newsmaker of the Week, page 5; New and Renew, page 63; Spot Buys, page 64; News and Idea Wrap-up, page 72; Washington Week, page 85; SPONSOR Hears, page 88; and Tv and Radio Newsmakers, page 92.

# Latest Omaha Pulse\* reveals: Except for 12 1/4 hours a week, KOWH is first in every daytime quarter hour



No matter who asks the question  
in OMAHA the answer is KOWH



**The Storz Stations**  
Today's Radio for Today's Selling

**WDGY**  
Minneapolis-St. Paul

**WHB**  
Kansas City

**WQAM**  
Miami

Represented by John Blair & Co.

And even those 12 1/4 hours find KOWH a close second. Think of it—228 out of 240 weekly quarters—more evidence, added to previous figures, of KOWH's decisive dominance of Omaha Radio.

Hooper shows KOWH far, far out in front, too. So does Trendex, which gives KOWH top spot in every time period!

This is the kind of market-dominance which Storz Station ideas, programming and broad (660 ke.) coverage make possible for national and local advertisers. Results prove it, too.

Ask the Adam Young man, or General Manager Virgil Sharpe for details.

**KOWH**  
**OMAHA**

\*Pulse, September 1956, 7 a.m.-5 p.m.,  
Mon.-Sat. In and out of home.

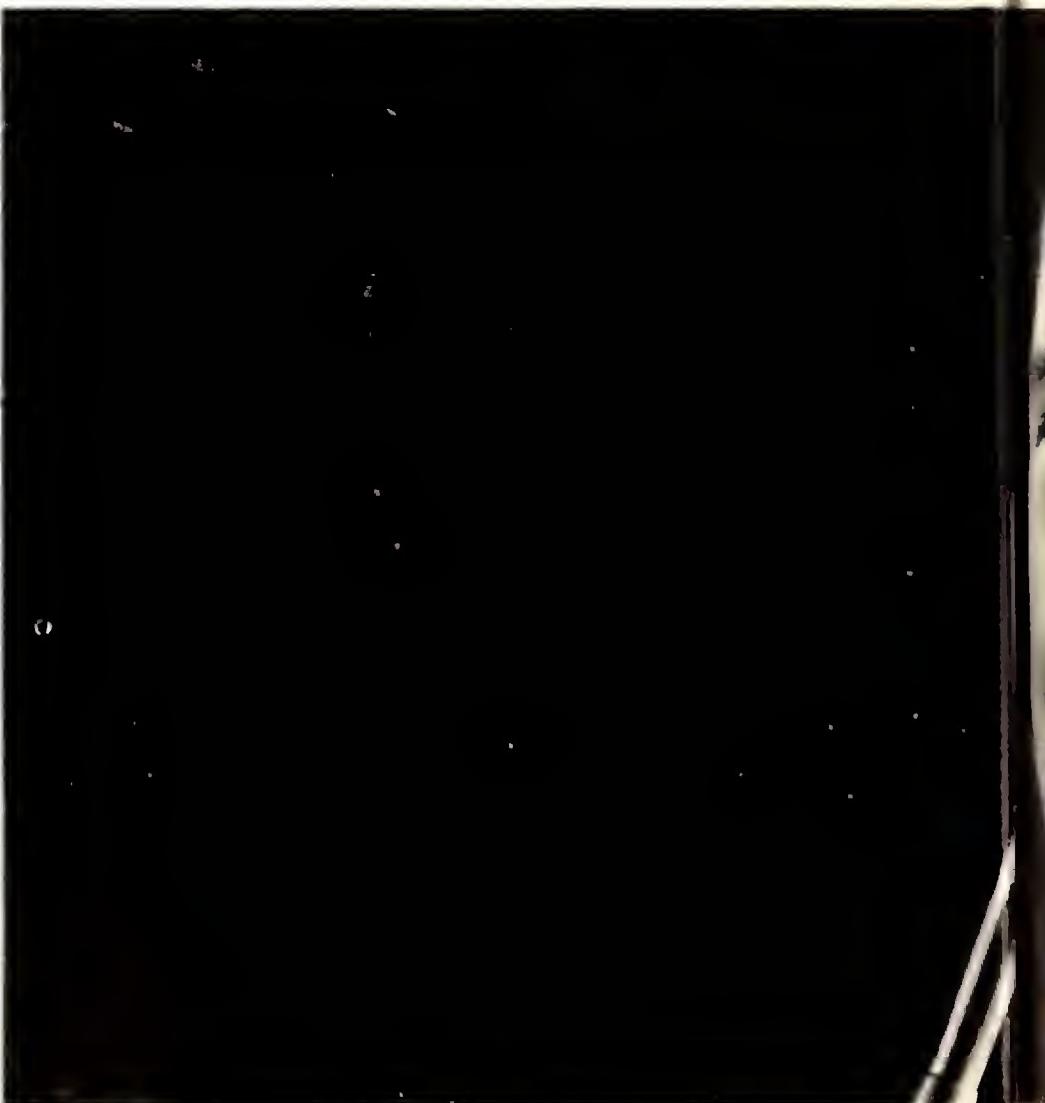
TODD STORZ,  
President

**KOWH**  
Omaha

Represented by Adam Young Inc.

**WTIX**  
New Orleans

**FROM  
CARBON  
MIKE  
...TO  
LIVING  
COLOR!**





Just thirty years ago Will Rogers was chatting with all America on the broadcast which marked the founding of the National Broadcasting Company's radio network.

But look what's happened since then.

The trumpet loudspeaker in the living room has given way to the 21-inch color screen. And radios are everywhere — in kitchens, cars, bedrooms, on beaches.

The people who chuckled at Will Rogers are laughing now at Sid Caesar and Bob Hope and Groucho Marx. The nation that loved Al Jolson and Fred Allen lights up at the sight of Perry Como and Steve Allen and Dinah Shore.

Since 1926, NBC has kept America in touch with the latest news, the latest tunes, the greatest stars of the time. The NBC chimes have helped to weld the continent together. And now the NBC color peacock is a welcome visitor in homes from coast to coast.

Millions will join Perry in Miami this Saturday night, December 15, as NBC celebrates its 30th anniversary with a gala show featuring Gina Lollobrigida, Groucho Marx, Jo Stafford and Johnnie Ray.

The names have changed, but the object remains the same: to give the nation its best-loved personalities and programs for the *next* thirty years.

**NBC  
30TH  
ANNIVERSARY** THE NATIONAL  
BROADCASTING  
COMPANY a service of

# "3 MUSKETEERS"



## OUTRATES



## COMPETITION



## BY 76.1%\*



## IN FRESNO

The all-family popularity of this famous classic is highlighted by its sensational 63.8% share in Fresno, topping all competition!

**"Good, action-packed drama,"**  
**says Billboard.**

Choice markets still available.

Write, wire, phone.

\*Source: ARB



10 E. 44th St., New York 17, Oxford 7-5880

# Timebuyers at work

**Madeleine Allison**, media director, Herschel Z. Deutsch & Co., New York, is an expert on the over-50 age group, because this is the prime market for a number of the agency's clients. "There are two ways of telling a woman's age when she's 55. First, it shows on her face; then, 10 years later, it shows on her birthday cake," laughs Miss Allison. "When I want to reach the over-50's, my timebuying policies are formulated by their habits and temperament." Her research in 28 cities for Staze, a denture cement, Swamp Root, a kidney remedy, and Pepto-Mangan, an iron tonic, shows that the over-50, lower-middle income, self-medicating market with no children to raise and no job to go to — is best reached on radio at these four times: (1) before 7 a.m., "because mom and pop leave the house early to shop before the morning crowds;" (2) at 12 noon, when they are lunching; (3) at 4:5 p.m., before dinner; (4) at 10:30 p.m., when they are retiring. On tv, the best time is the afternoon hours. "The over-50's are the core of the afternoon tv audience." Madeleine looks for shows over-50's don't like, such as rock 'n roll, and has bought spots opposite these segments with successful results.



**Ira Gonsier**, Sullivan, Stauffer, Colwell & Bayles, Inc., New York, stresses that you cannot divorce media from marketing considerations. "The conclusions of the marketing department," he says, "should first be brought to light; then, buying can be intelligently planned." This is the way timebuyers at SSCB try to lay their media foundations.

"And the approach is particularly rewarding in the case of the advertiser with budget limitations," Gonsier points out. "Such a company must hit large markets first in order to develop sales on a quantity basis. I feel that the best choice of such markets flows from the marketing department's findings." Having covered these selected markets, the buyer can move on to additional areas, thus expanding the campaign. In short,

Gonsier is of the opinion that once key markets are covered, as determined by the research provided by the marketing department, the client can spread out in keeping with his sales and distribution. Ira sums up the importance of the medium by saying, "In general, television has more impact on the consumer than any other medium, and its strength lies in its ability to penetrate selected markets."



# PIN POINT POWER GETS BEST RESULTS

Radio Station W-I-T-H "pin point power" is tailor-made to blanket Baltimore's 15-mile radius at low, low rates—with no waste coverage. W-I-T-H reaches 74%\* of all Baltimore homes every week—delivers more listeners per dollar than any competitor. That's why we have twice as many advertisers as any competitor. That's why we're sure to provide a "steady stream" of sales results for you, too.

\*Cumulative Pulse Audience Survey



**Buy**

**W-I-T-H**

Tom Tinsley  
President

R. C. Embry  
Vice Pres.

**C O N F I D E N C E**

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington.  
**Forjoe & Co.** in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

IN AND AROUND  
COLUMBUS, GEORGIA

CHANNEL 4 CBS  
WRBL-TV ABC

PREFERRED VIEWING \*

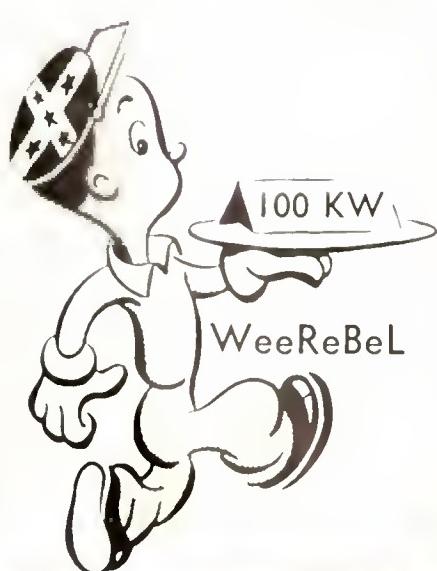
11-COUNTY AREA - NOV. '55

402 of 404

METROPOLITAN FEB. '56

298 of 416

\* COMPETITIVE QUARTER HOURS  
WEEKLY TELEPULSE



CALL HOLLINGBERY CO.

## Agency ad libs

### Ben Duffy's a guy you enjoy being with

I suppose there are a few people in our business who never heard of Ben Duffy and how he started at the age of sixteen at BBDO in short pants and minus a high school education. As I write this, Ben is in the hospital. Of the legions that do know him, in our business as well as outside of it, starting with President Eisenhower on down to ball players, orchestra leaders, comics, office boys, horse grooms, I can guarantee that a goodly percentage have prayed for Ben, literally and figuratively.

There are a good many reasons for this. I will attempt to list those most pertinent to our business and which, therefore, might be of some help to practitioners of the trade.

If I had to come up with the most outstanding trait this man possesses, I'd say it was Friendliness. This is a rather cornball concept to be sure. But Friendliness in the hands of Ben is a different thing. The biggest reason is that Ben means his friendliness. It's no veneer. He really likes people. He enjoys being with them. He's the kind of guy *you'd* enjoy being with on a two month trek through Uganda or for an hour at Belmont. Or at a client meeting. Or at a stuffy banquet.

Because he enjoys *things* as well as people he's the greatest in this business. It makes Ben sincerely grateful that he handles a client's advertising. This trait, nauseating in the hands of an impostor, puts Ben head and shoulders above his contemporaries. Let me give you an example.

### Lucky Strike packs in Ebbetts field

Ben and I walked across Ebbetts Field one day after a game. The place was littered and among the litter were a lot of spent packs of Lucky Strikes. "I always get a boot out of seeing these," said Ben, indicating one with his foot. "kind of makes me feel proud."

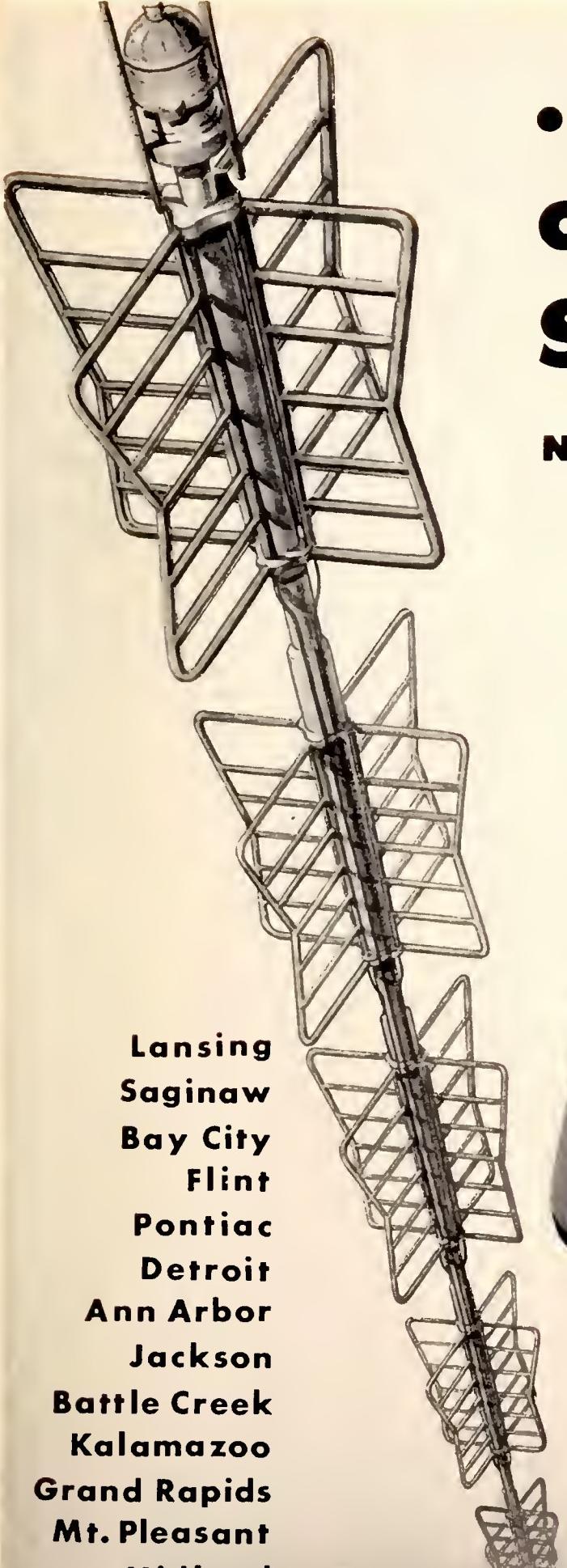
I think if anyone else had made that statement I might have answered in a way this staid publication could not have printed. But when Ben said it, you appreciated what he meant.

Next in the abundance of qualities this man possesses? Well, I'd say it's his detailed knowledge of advertising. It's been my (limited) experience that Presidents of agencies generally are a layer or two removed from the business. They know Chairmen of Boards and Headwaiters and Stock Prices. But advertising generally escapes them.

Not so with Ben. The mind of this man is a storehouse of rate cards, circulation figures, Nielsen ratings, and advertising experiences. These he can sort out as fast as an IBM machine and make relevant, fascinating, and conclusive. Peppered these data with anecdotes that are amusing as well as pertinent makes Ben the account man's president and the client's right bower.

Let us not jump to the conclusion that Ben is a Pollyanna or a grind or a prude. Nothing could be farther from fact. To some-





# ...a New Hi-Sign on Michigan's Skyline!

**Now...maximum tower (1023 feet)**  
**maximum power (100,000 watts)**  
**maximum outstate coverage**

Located in the geographical center  
of Michigan . . . completely surrounded  
by populous cities and thickly settled  
urban and farm areas . . . an enviable  
spot occupied exclusively by WJIM-TV.

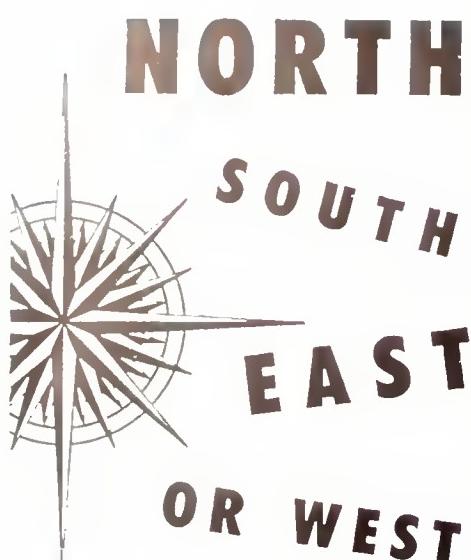
# WJIM-TV

Lansing  
Saginaw  
Bay City  
Flint  
Pontiac  
Detroit  
Ann Arbor  
Jackson  
Battle Creek  
Kalamazoo  
Grand Rapids  
Mt. Pleasant  
Midland

**Channel 6 Lansing**

**NBC...CBS...ABC**

Represented by  
PETERS, GRIFFIN, WOODWARD INC.



• "The reception is wonderful and I just can't express the thrills we have because you are affiliated with CBS."

BLUEFIELD, WEST VIRGINIA

• "... You are certainly putting a beautiful picture down here."

RANDOLPH, NORTH CAROLINA

• "I thought maybe you would like to know that I am getting a perfect picture, and we're 96 miles from the city limits of Roanoke."

WAYNESBORO, VIRGINIA

• "Your picture by far exceeds any we have ever had here."

RUPERT, WEST VIRGINIA

• "The reception is real good. We live 100 miles from Roanoke."

ADKINS, VIRGINIA

• "Your signal here is excellent."

HIGH POINT, NORTH CAROLINA

## CBS AFFILIATE

## TOP POWER

316,000 Watts

## TOP ELEVATION

2000 feet above average terrain—  
3936 feet above sea level

Ask Peters, Griffin, Woodward!



Peters, Griffin, Woodward, Inc.  
National Representatives

one who has done a disservice to Ben's agency or Ben's clients, he is rough and relentless. In addition, he thrives on good, hard, clean competition.

One amusing side of B.C.D. which I can't resist telling. What Ben knows *nothing* about tends to make him suspicious. Admittedly the list is small. But high up on it is art—fine art. Especially modern art.

When he and I were headed for Ebbets Field one day (okay—so we like baseball) the cab passed a massive building.

"What's that?" he asked.

"The Brooklyn Museum," I replied.

His blue eyes widened. "Yeah? How d'you know?"

"I've been there," said I.

"Doing what?"

"I went to an art show." Then I described in some detail a particular exhibition of paintings gathered by a man named Walkowitz. A painter in his own right, this chap had assembled a portrait made of himself by most of the contemporary artists each treating Walkowitz in his own special style and technique.

By the time I had finished describing the exhibit Ben had moved far away from me in the cab; suspicion clouded his face. "You're too smart," he said and it wasn't until a homer by Duke Snider that he snapped out of it.

## Shows he likes get good ratings

Ben Duffy is a great television adman. He knows the medium inside and out. He understands programing, time slotting, spot buying, researching, commercials, contracts and talent. His personal tastes invariably get good ratings. His distastes are low in the little books we live by.

He believes intensely in TV for advertisers. He furthers it intelligently, persuasively and aggressively thus assuming added burdens and risks that many a company president avoids or passes along to his staff.

But it isn't for any of the above reasons that thousands of people are thinking of Ben right now. It's because they love the guy. You'll find me among them.

## Hospital report

Late Monday night, 3 December, Ben Duffy was suddenly struck with a cerebral hemorrhage while on a visit to Minneapolis. He was immediately taken to the Abbott hospital in that city. He was then moved to the Harkness Pavilion Medical Center in New York.

Latest medical report (at presstime) indicated he was resting comfortably.





1926-1956

**KSD**

*and*

**KSD-TV**

*salute the*

**NATIONAL BROADCASTING COMPANY**

*on its*

**THIRTIETH ANNIVERSARY**

As one of NBC's original affiliates, KSD takes particular pleasure in joining with the entire industry in saluting the National Broadcasting Company.

We're proud of the part we played in the growth of NBC. For three decades, we have built a large, loyal audience for NBC programs throughout the St. Louis area.

Our association with NBC through 30 memorable years in radio and almost 10 years in television has been such as to make us look forward, with pleasant anticipation, to a continuation of that relationship for many years to come.

THE ST. LOUIS POST-DISPATCH STATIONS



# In Miami

VIA AIR MAIL

THE STORZ STATIONS  
222 SOUTH 15TH STREET  
OMAHA 2, NEBRASKA

WQYI MINNEAPOLIS  
WQOH ST. PAUL  
WHR KANSAS CITY  
WTRK NEW ORLEANS  
WQAM MIAMI

TODD STORZ  
PRESIDENT

Memo to: Jack Sandler, General Manager; and ALL THE STAFF, at WQAM, Miami

I want to offer my heartiest congratulations to you on the newest Hooper survey for Miami which covers the months of October-November, 7:00 a.m. to 12:00 noon to 6:00 p.m., and, of course, first place. As you know, it shows WQAM in first place. First place in the morning, 7:00 a.m. to 12:00 noon. In the afternoon, 12:00 noon to 6:00 p.m., and, of course, first place. First place in all-day average.

This has been accomplished in just a little over 90 days. Frankly, I can hardly express in words the pleasure and satisfaction this great achievement gives me.

To see just how great an accomplishment it is, let's look at it in light of history. Pursuing this basic objective, each of our stations with programs of maximum interest and entertainment value for our listeners. However, it was always our contention and entertainment people listened-to station in its area, according to numerous surveys and audience reports.

In the past we also broadcast several contests and "give-away" programs, feeling that in proper ratio to the overall broadcast stations became--and remained--the most and give-aways of themselves. Unless overall station could not, and would not, build and maintain station add little, if anything, to the audience.

Shortly before our company took over the operation of WQAM, we became aware of information leading us to conclude that the Federal Communications Commission frowned on the broadcasting of contests and give-aways. Immediately, on all of our existing stations, we discontinued broadcasting such features. Under our ownership, WQAM, as you know, has never broadcast any give-aways, or any contests requiring the listener to be tuned in in order to win a prize.

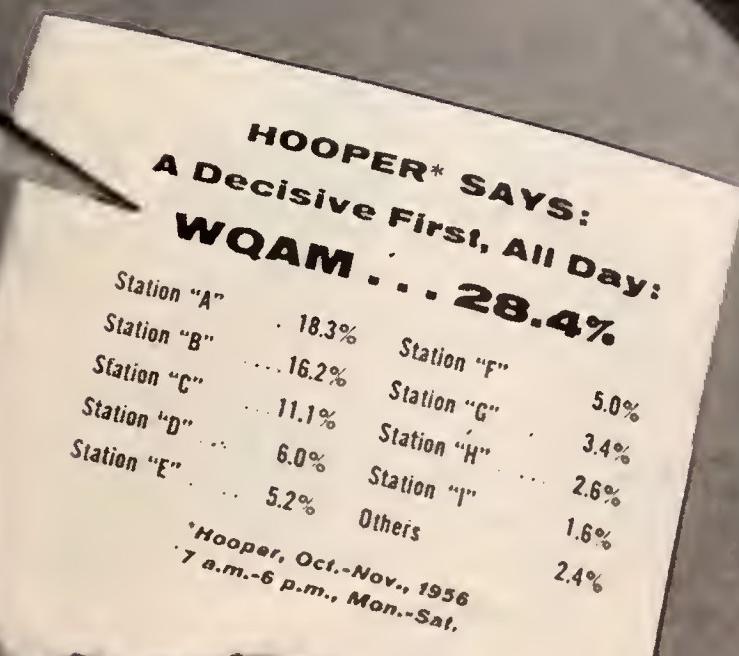
This fact itself underscores the fabulous job done by WQAM staff. The credit for this growth of WQAM goes justly to every member of the WQAM staff. The tremendous and rapid enthusiasm and dispatch with which you have executed dominance is a direct result of the difficult job, well done.

Our present audience position is reassuring, with an all day average of almost 30% while the second station has 18%. But we are hopeful that this is only the beginning. Greater Miami, now grown to a population in excess of one million, is entitled to best radio that our ability, interest and creative ideas. I know of no committee has now developed 34 new programming ideas which will be put into effect by next Spring. Some will go on the air immediately. All should

*Todd Storz*  
Todd Storz

TS/rep

# runaway without a give-away



**'he Storz Stations**  
Today's Radio for Today's Selling

TODD STORZ,  
President

**WDGY**  
Minneapolis-St. Paul

**WHB**  
Kansas City

**WQAM**  
Miami

Represented by John Blair & Co.

**KOWH**  
Omaha

**WTIX**  
New Orleans

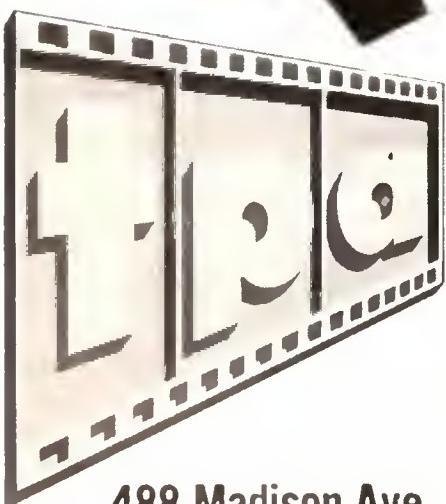
Represented by Adam Young Inc.

# TOP RATING IN CINCINNATI!



the  
**ELLERY QUEEN**  
 series  
 starring  
**HUGH MARLOWE**

The highest rated syndicated program in Cincinnati,\* America's great mystery adventure series outruns \$64,000 Question, Dragnet, Jackie Gleason and other top network favorites! Get the facts for your market.  
 \*24.7 Pulse 9/10/56



**488 Madison Ave.**  
 New York 22  
**PLaza 5-2100**

# 49th and Madison

## They started as timebuyers

I got a kick out of the 19 names listed on page 84 of the 17 November Sponsor Hears.

I personally know and have worked with 17 of them (in my old Compton days). I had very close working association . . . on the same products . . . with eight of them!

Murray Carpenter, *president, general manager, W-TWO, Bangor, Maine*

## I've grown accustomed to the face

The bells are ringing! Old friends have phoned the shop to sing out . . . "I've grown accustomed to the face" (and the guy's opinions on tv production) . . . but how come SPONSOR has changed the name (8 December, page 42)? *Hal James* is now *Hal Davis*?

Which Hal has headed Ellington &



*Hal James, v.p., Ellington & Co.*

Co.'s radio and television for 12 years for such shows as *Celanese Theatre*, *Saturday Night Fights*, *Cities Service Bands of America*? And which Hal was a co-founder nine years ago and has been director of Veterans Broadcasting in Rochester, New York, operating WVET-AM-TV? Certainly SPONSOR ought to know . . . that jovial, redhead Hal James is still vice president in charge of radio-television at Ellington.

To be sure, we learned once again that SPONSOR is a widely read publication!

A. Burke Crotty, *executive producer, Ellington & Co.*

\* SPONSOR's apologies to Hal James and thanks to the many readers who called or wrote to point out the error.

## Who's got the ball?

In looking over the current issue of SPONSOR, it occurs to me that there is a little something that SPONSOR could do for the industry generally, and particularly the viewing audience.

As you know, each Saturday during the football season an important college game is telecast on a network and the same is true of professional football on Sundays. In many of the games the uniforms of both teams appear exactly the same.

This was forcibly called to my attention when the young people in my home turned on the television set to watch the game and to my surprise turned it off five minutes later and turned on some other station and remarked they were unable to follow the game because of the similarity of the uniforms.

It would seem to me that next year's sponsors of these broadcasts should insist that the teams be dressed in contrasting colors in order to get their full money's worth for the broadcast.

John M. Allen  
*Skinner & Eddy Corp., Seattle*

## SPONSOR south of the border

I have been reading SPONSOR for over five years and each time I find it more interesting and useful.

Sometimes (I hope you won't prosecute me for it), I have taken the liberty of translating several of SPONSOR's articles and have circulated them among our advertising agencies and clients, stating of course, that it was a free translation from your article.

You will be surprised to find out what a huge success this has been. There are many people in the Cuban advertising field who do not fluently read English and therefore, welcome my occasional promotion letters in which I include these translations.

You should consider publishing a monthly issue of SPONSOR in Spanish, with articles from every country in South America where radio and tv is a large and developed business.

Luis Hernández de Hita, *sales manager CMAB-TV, Havana*

#### I want Wevy's Cimmumum Waisen Bwead

It seems to me I recall reading an article in one of your recent issues on the radio campaign being run for Levy's Bread in New York.

I would appreciate very much if you did publish a story on the above, if you could send me a reprint.

We do maintain a back file on your magazine, but somehow we cannot locate this particular article.

Leo Kaufman

Kaufman Advertising, Hartford

• The article "How radio sold 'Wevy's Bread'" appeared in the 14 May issue of SPONSOR. Reprints of this article are still available in limited quantities at 15¢ a copy.

#### Opinions wanted on FCC decision

I feel that the recent decision of the FCC to ease regulations pertaining to the identification of mechanically reproduced radio and tv programs is a bad mistake. This can only mean that listeners will feel cheated when they discover that they have been fooled.

Obviously the entire radio-tv industry will be hurt. I guarantee that a surprising number of SPONSOR readers will agree with me.

I think that SPONSOR is grand and how about having a "Whatever happened to . . ." column.

Ross Leslie, Toronto

• How do you feel about identification of transcribed and filmed programing? Does the audience care? SPONSOR welcomes comment from readers on this subject.

#### Tv's third dimension: Humor

Upon my return this morning from an extended creative trip to the West Coast, I found my copy of the 24 November issue of SPONSOR with the article "Tv's third dimension: Humor." May I congratulate you on a most accurate, interesting and brilliantly written article. You have explained the philosophy of the agency and the spirit of the commercial to a "T." It is the best reporting job I have seen in many, many years.

You may be interested to know, as an addendum, that in our use of syndicated film shows we like to get additional local impact by taking the east, or the central figure, and have them do our commercials or handle special intros and closes for us. We did this as long as seven years ago with Boston Blackie, and the device has been most effective.

Julian A. Graec, partner and treasurer  
W. B. Doner, Detroit



# REASONS

why you should  
allocate  
for the

## FLORENCE, S.C. MARKET

- ONLY VHF IN 78 MILE AREA
- 1 1/4 MILLION PEOPLE IN 100 UV/M
- \$1 1/4 BILLION EFFECTIVE BUYING INCOME
- 4th LARGEST MARKET IN BOTH NORTH AND SOUTH CAROLINA

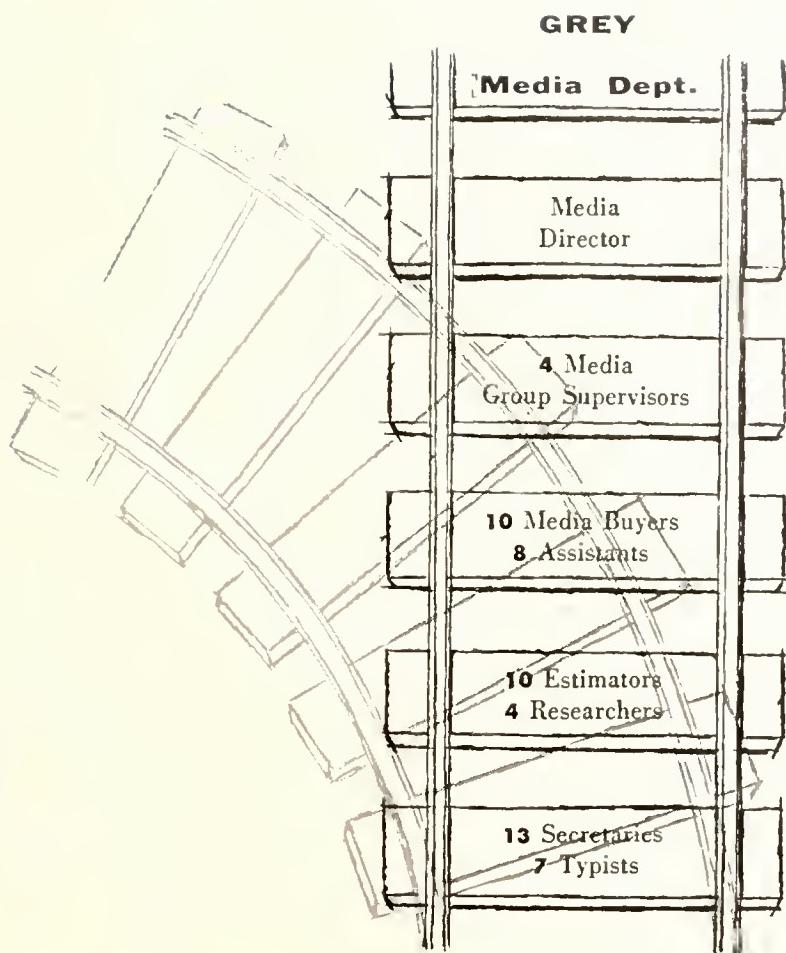
### RESULTS!



Recent evidence of pulling power resulted from a campaign by a meat packing company. Results: 94,763 post cards sent to WBTW in 11 days! Similar campaigns offer positive proof of results in the thriving WBTW market!

Discover more specific reasons why you should allocate for the Florence market! Contact CBS Television Sales or WBTW.

JEFFERSON STANDARD  
BROADCASTING COMPANY



## THE SWITCH TO ALL-MEDIA BUYING

Grey is in the thick of it. Here's how it converts 57-man media department with evolutionary rather than revolutionary tactics

by Jane Pinkerton

**H**ow do you, as an agency, switch to the system of all-media buying?

Ever since Y&R became the first major agency to swing to the all-media buying system four years ago, agencies have been asking this question. Many already know the answer. Dancer-Fitzgerald-Sample in New York, Leo Burnett in Chicago, and Guild, Bascom and Bonfigli in San Francisco, for example, are only three of the agencies across the country who have all-media buyers.

But to provide perspective for agencies contemplating the all-media pros and cons, SPONSOR went to an agency

which is now in transition to the all-media system: Grey Advertising.

The fact that Grey is just now in the months-long process of converting former media specialists provides a unique opportunity for observation of how it's done. Grey opened its doors to SPONSOR and let its hair down on the training techniques it has evolved and on the philosophy behind them. What this amounts to for Grey is a complete change in media concept and practice.

Grey, during its 35 years of existence, maintained the time-honored tradition of separation between the time and space activities within its media

department. Time was time, and space was space, and never the twain would meet—at least not in the mind of any one media buyer.

All this is now being changed.

It's being changed by Larry Deckinger, who headed research and/or media operations as an executive officer of the Biow Co. for 18 years. And it's being changed by Grey's top management team, Board Chairman Lawrence Valenstein and President Arthur C. Fatt. They brought Dr. Deckinger to Grey last July when Biow closed its doors.

Grey had already set up a group

rv system. One of Deckinger's t es following this lead, was to the push which started the . leading to the evolution of the cl media buyer. At this point, three months later, the swing is half-way complete.

But how do you convert from one medium to all?

How do you amalgamate the traditional advertising opponents of print and air? How do you swing a buyer steeped in the knowledge of getting a 10% showing in outdoor to the intricacies of a flight pattern in spot television? How can a timebuyer, whose concepts are all geared to the supremacy of air media, be convinced that a seven-jet plane in a skywriting formation might do the necessary trick in terms of consumer impact?

Grey's answer as to how all this can be accomplished is likewise in the classic tradition: evolution rather than revolution.

That's why there's no rigid target

#### ARTICLE IN BRIEF

**Grey Advertising Agency in New York moves into an all-media buying system. Flexibility in a 57-person media department permits buyers to work vertically and horizontally, as print specialists learn to buy broadcast media, radio-tv buyers learn space concepts**

date by which time every air buyer will have become a print specialist, and every space buyer will be equally conversant with radio and television. The media department—and all 57 persons in it—is geared to getting the conversion finished as soon as possible—but it isn't rushing.

Every activity on every day of the week—and oftentimes on nights and weekends, too—is guided by the department's over-all aim of making all-media specialists out of its buyers.

The conversion extends beyond the buyers, too. It's Deckinger's aim to

broaden the knowledge, the experience and the competence of everyone on his staff. The all-media buyers—there are 10 of them at this point—are the key to this expanded specialization. But others who are working toward the day when they will be of equal worth to either a time or space buying effort are the assistant media buyers, the estimators and the secretaries.

Everyone is in on the conversion act—and everyone will benefit from it, says Deckinger.

"We're aiming for an over-all media perspective, and we want all of our people thinking through a client objective or a media problem. They can't do this if they're print-only or air-only buyers, because then they lose perspective and fight each other."

Many agency media departments, he contends, are primarily media relations departments. "But we like to stress two other facets, too, as important as media relations is. We are strong on planning and analysis. We want good heads, not just those good at meeting people. They must put meaning and feeling into the raw numbers, and that's what our people are doing."

Therein lies his second basic objective in the development of the all-media buyer: the broadening of that buyer after he or she has been converted from a one-medium to an all-media specialist.

Growth on both these scores is perhaps a bit easier for Grey than for many other agencies, because Grey's media department—and its billings—have soared astronomically in the past three to four years.

Four years ago, the bulk of the clients' budgets was in print. And as recently as February 1953, the agency had only one radio and television buyer, Helen Wilbur. Miss Wilbur, now a media group supervisor and broadcast media coordinator, then had a timebuying department which included an estimator and a secretary.

Today, agency billings total some \$40 million on 70 different accounts, some small and some large. But broadcast billings have zoomed in proportion to the agency's growth, accounting for about one-third of this sum.

Broadcast billings are still on the rise, says Deckinger, and this, too, points up the need for quick conversion of the former all-print buyers to all-media buyers.

But how do you do this quickly?

## How to get more all-media thinking into buying

### 1

**All-media buyer system:** Several agencies, led by Y&R, began moving toward total integration as long as four years ago. In these agencies the buyer makes budget recommendations, plans media strategy, recommends how the budget should be divided among media. He actually buys for every medium, thereby achieving a greater perspective over the client's needs, objectives and sales problems. Agencies operating in this way include Y&R, Dancer-Fitzgerald-Sample, Leo Burnett, Guild, Bassani & Bonfigli. Buyers practicing this agency approach, become equally conversant with the concepts and the buying techniques of all media; are better equipped to match the media buy exactly to the specific needs of the client. Proponents feel that diversification leads to more creative buying and sounder buys.

### 2

**Associate media director system:** Under this type of organization the individual buyers are specialized, but they work on a number of accounts under an all-media man, who's an associate media director. The media director can then depend upon several all-media associates to do the planning and strategy formulating for group of accounts. Recent converts to this system include J. Walter Thompson and Foote, Cone & Belding. Other agencies that have an associate media director system include Benton & Bowles, BBDO, Compton, McCann-Erickson, Kenyon & Eckhardt, Cunningham & Walsh, Needham, Louis & Brorby. Argument in favor of specialization in buying hinges on theory that buyer knows his work best when he can concentrate in limited field of activity, and become an expert in one medium.



**All-media** buying group heads include Helen Wilbur and Andy Zipprich. She is broadcast buying coordinator, he's print expert



**Account people** work directly with buyers on over-all client strategy. Donald Jacobs, William Lucas confer with Buyer Joan Stark



**Facts and Figures** group and statistical typing pool, part of media unit, are headed by Jo Napoli, right, and Gloria Quartucci

Grey's media department is as busy or perhaps busier than those in many other agencies. The biggest liability it has is time, the hands racing around the day-span. But its biggest asset, perhaps, is flexibility. And it's flexibility which enables a busy staff in rush-rush days to train buyers in completely new media concepts and buying techniques.

Grey starts with a group system, working under supervision of Dr. Deckinger. Four media group supervisors have two basic responsibilities each. One group is headed by Helen Wilbur. She and her buyers work on all of the accounts serviced by one of the agency's over-all account group supervisors. The notching of account groups with media groups holds true throughout the media department.

In addition, Miss Wilbur serves as broadcast supervisor for the entire media department. She continues to advise on special broadcast matters, even though other group supervisors are being steeped in both broadcast and print concepts.

Group No. 2 is headed by Philip Branch, who, like other group supervisors, directs activities of buyers, assistant buyers, estimators and secretaries in that group. His secondary assignment is to specialize in maga-

(Please turn to page 90)



**New buying** system was instituted by Dr. E. L. Deckinger, v.p. and media director, who started conversion in August of this year



**What do they really want? Just a few trifles such as a top star who loves appearing in super markets, a machine that predicts ratings**

## **SPONSORS DON'**



*Show stars merchandising in every super market*

**C**hristmas is traditionally a jolly season. This is because there are so many disappointments at Christmas that you have to be jolly to live through them. It is the season when needles drop prematurely from the tree, when expenses go up and car batteries run down. For the sponsor of a tv or radio show, it is the season that finds him pretty well informed on how his program is going. If the Nielsens show it isn't clicking, then all the tinsel and sleigh bells in the world won't brighten his Yule. A turkey at Christmas is only good if you're not sponsoring it.

What then does an advertising client *really* want for Christmas? SPONSOR decided to find out and got a few answers that merit no further comment. (A 65 Trendex; an ultra-sensitive stethoscope for Pulse reports; a 20-year contract with Phil Silvers with a two-week cancellation clause; a marketing department equipped with skin-diving outfits for research in depth; a robot account man that salutes automatically any idea the client runs up the flagpole; a barrel to shoot fish in.) Some of the other answers are treated in the adjoining three columns. They are what the clients really want, but their chances of getting them are slim indeed. They may have to settle this Christmas for such run-of-the-mill loot as Argyle socks and a Jaguar.

### **AGENCY SERVICES**

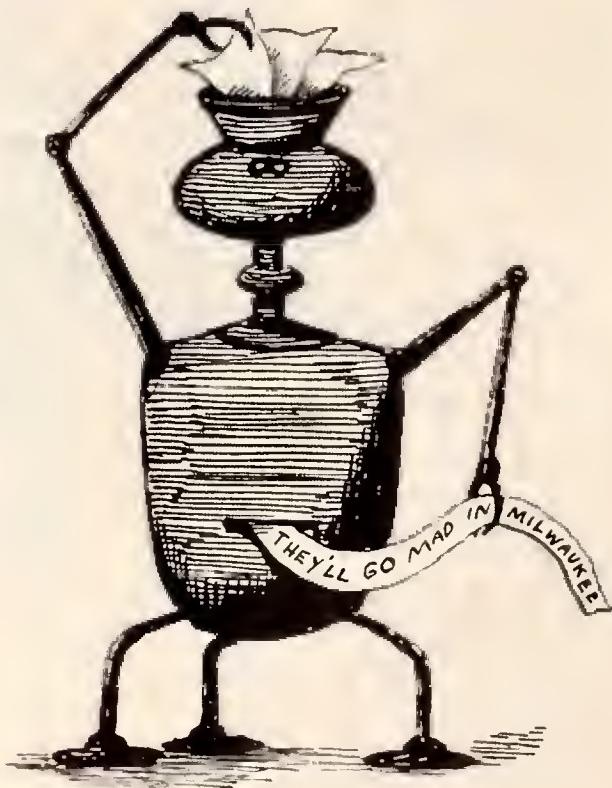
In the area of client-agency relations, here are a number of things a sponsor would like to get this Christmas. Any one of them he would consider the Gift of The Magi: (1) A merchandising plan that would take top stars of his show right to the grass-roots of America—for personal appearances. The grass-roots, of course, is another way of saying "to the point-of-sale." With such a plan, the sponsor will know that at any given hour his talent is out there in some super market or corner grocery store autographing boxes of peanut-brittle mix. This would be a gift in the real spirit of giving, especially if the ad agency writes it into the star's contract, and the star's agent can't read. (2) An agency presentation that gets right to the point and doesn't put the client to sleep would make another ideal gift. (3) An alternate week co-sponsor (handled by the same agency) who never objects to anything, just quietly picks up his share of the tab. (4) An account exec who bases every estimate of what it's going to cost the client strictly on calculations—never on guesses. (5) A time-buyer who gets spots next to *Lucy* in every market.

Let your agency know that these are what you want most. Drop hints. It keeps them on their toes.

# WANT CADILLACS FOR CHRISTMAS



*Discovering another Elvis in a hot dog stand*



*A machine that forecasts how the show will do*

## PROGRAMMING

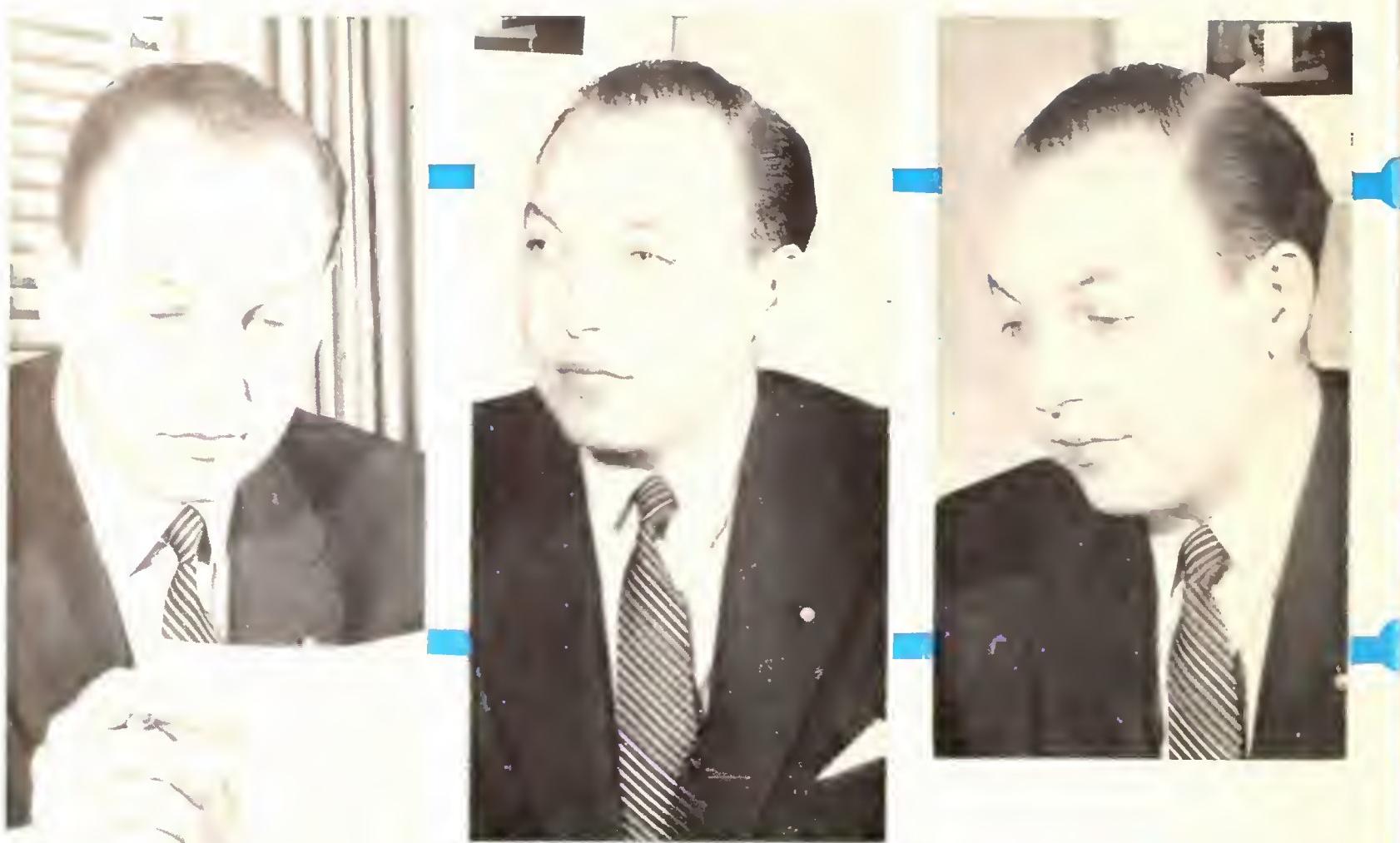
When it comes to programing, a sponsor's hopes are higher than the angel on top of the Christmas tree. Here are only a few visions of sngar-plnms that dance in his head: (1) Show stars who never get sick or pull a disappearing act. (2) Discovery—by the client—of another Elvis Presley behind the griddle of a hot-dog stand on Route 222. (3) A show budget that never gets overextended no matter how many extras go into the program. (4) Tv directors who create exactly to client needs, listen to client ideas, and don't go around in berets and dark glasses. (5) A Paddy Chayevsky who lives out in Whistlestop, Wyoming, and writes purely for the fun of seeing how you revise his scripts on tv. Sometimes he suggests maybe you're overpaying him. (6) Tv critics who don't subscribe to the idea that their reputations depend on how cleverly they tear a show to shreds. (7) Fifty thousand fan-letters reading: "We wouldn't be caught dead with any other brand of ski wax but yours because we enjoy your commercials just as much as your shows."

If this seems like an excessive list of desires, remember that it is no longer than an average small boy's letter to Santa. And a sponsor's stocking can hold an awful lot.

## RATINGS & RESEARCH

When a sponsor buys a show, there are three things he wants to know: (1) What do I get? (2) What will it cost? (3) What will it do for me? The first two can pretty well be determined. But the third is in the lap of the gods. So what better gift could a client hope for than a rating-and-sales predetermining machine that calculates with 99% accuracy how a show will do at the moment it is purchased? Until delivery of such a unit, however, he will be reasonably pleased with any of the following: (1) A rapid rating service that gives nationwide coverage reports within minutes after a program ends. (2) An absolute, guaranteed proof of sales forecast from the agency. (3) An accurate tv set count. (4) For the multiple-program sponsor, a gadget that shows exactly how much in sales can be directly attributed to each of the programs. (5) Complete figures on what competitors are doing and spending. (6) A slide rule that estimates in less than a minute the cost of a spot campaign in 50 markets. (7) A motivational research machine that selects in advance the correct commercial copy theme to sell a specific product.

In short, what sponsors really want for Christmas is the Millennium instead of the Cadillac with big fins.



As the network rounds out its first

30

## ROBERT SARNOFF CHARTS THE

This week at the Americana Hotel in Miami Beach, NBC and its affiliates celebrate the network's thirtieth anniversary. On the eve of the convention, SPONSOR asked Robert Sarnoff, NBC president, to sum up where NBC is headed and how it stands on some of the important television and radio questions of today. His answers to SPONSOR's questions follow.

**Q. What are the objectives you have set for the television network for the coming year?**

**A.** Our basic objectives are to expand our color television program schedule and to strengthen our over-all programming with new attractions, fresh program formats and stars.

The interest of both the public and advertisers in color is growing rapidly as a result of our present schedule, which offers at least one major program in color every night of the week in addition to the spectaculars. We hope that by next season we will be able to present at least two major

color shows every night. To this end, we have put into action a further \$3,500,000 project to expand our color production facilities in New York and Hollywood.

The objective of maintaining and increasing the stability of our programming is actually a continuing one from year to year. But it calls for even more concentration on creative programming designed for television, as against movie film designed for another medium. We will draw on all creative sources within television for both live and filmed programs. But we will be mindful of the special qualities of live programming, since we feel strongly that it is through the live medium that TV can continue its strength and growth.

A related and important objective is to maintain creative development of public affairs programming and increase further the interest of clients in backing programs in this field. Programs like *Wide Wide World* and *Project 20* have proved highly attractive to advertisers during the past year.

In the field of daytime programming, our objective is to continue our rapid growth in that area, both in ratings and in billings. With the afternoon and noon-time schedules

completely revamped, our efforts during the coming months will be devoted to building up morning sales. There is a great daytime potential in net tv; our sights are set high.

**Q. You as president of NBC have often stated your belief that the future of television lies in live programming. Do you still hold to this belief?**

**A.** Most definitely. And I am glad of the chance to restate this conviction in the face of the flood of Hollywood features just released for tv. NBC feels strongly that live service is at the very heart of television's future, and we will continue our emphasis on live programs as the way to continued growth. Television is many things; it is entertainment, it is news, it is information, and it is culture. It is the omnibus national medium, different from any other. And its main point of difference is in its live-ness, its immediacy, its right-before-your-eyes quality.

There's room in television for film especially for film specifically made for television. Some of the top hits on all networks are on film. And certainly film helps news coverage tremendously.

Live-ness takes on even added importance as the medium shifts to color. The realism that color tv brings to home screens must be linked to the realism of live service to have its full effect on the television audience.

**Q. What is the future of the spectacular?**

**A.** The spectacular has proved itself as a valuable part of the schedule, both for the medium and for advertisers.

## UTURE OF NBC



**Tv programming:** ". . . in the face of the flood of Hollywood features just released for television. . . . NBC feels strongly that live service is at the very heart of television's future."



**Color:** "We hope that by next season we will be able to present at least one major program in color every night in addition to the spectaculars . . . at least two major color shows every night."



**Network radio:** ". . . we have discovered that network radio has unexpected sources of strength . . . news-on-the-hour will add new strength and with local news will give the affiliates an unbeatable service."



**Reorganization:** ". . . with our new structure . . . decisions can be made more quickly and more thoroughly and as a result advertisers can get answers on major questions quickly, because that's what we're set up for."

For the medium, the conversation-making qualities of the spectacular—the excitement and sheer scope of that kind of show—add sparkle and zest. Spectaculars and specials stand out in the schedule. They bring to the television audience the biggest hits, the biggest stars from all areas of show business.

For the advertiser, they provide a valuable tool for "explosion" advertising, the kind of advertising that is becoming more and more important to many clients who must make themselves heard above the din of the market-place. For the advertiser, they also bring added prestige and leadership, and stimulate the distribution chain from factory to consumer.

To answer your question—spectaculars now have become part of the pattern of television. They have a sound future as an established, successful program form.

**Q. Why is the NBC network far out in front today in espousing color television?**

**A.** We're out in front because we believe in color television and have been willing to back up this belief with large expenditures for the development of color production techniques, plant facilities, and programming that stays far in advance of actual set sales. Together with our parent company, RCA, we are dedicated to making color television a truly mass medium as rapidly as possible—and that high attraction network programming in color is the fastest way of achieving that goal. We feel that color television will zoom the medium into a period of growth and expansion that will even dwarf its advances of the past 10 years or so.

(Please turn page)



## Advertisers should stick with programs for a reasonable length of time. The schedules of all networks are full of programs that took a year or two to move into the hit category

**Q.** Do you think advertisers are sometimes hasty in cancelling new network shows on television? (In radio, they were accustomed to look upon the first 13 weeks as basically a period of experiment.)

**A.** Television is played for much higher stakes than radio ever was, even in pre-tv days. So it's easy enough to understand a client's apprehension when a program doesn't take hold from the very start. Still, it seems to me that if an advertiser is sufficiently sold on the basic merits of a new program to back it, he should stick with it for a reasonable length of time as long as it demonstrates it is building a following. The schedules of all networks are full of programs that took a full year or two to move into the hit category. This is especially true when it comes to putting over radically new formats and personalities, many of them in the low-pressure category.

**Q.** What is NBC doing to develop new talent and program formats?

**A.** NBC's Talent Development Department was set up for just this purpose, and is now rounding out its first year of operation. During the year, the department uncovered some 300 properties for tv spectaculars and nighttime dramatic programs, signed up a group of promising young comedy writers for seasoning and traveled all over the country scouting college dramatic groups, community theatres, and the off-Broadway and straw-hat circuits for star material. A network's product is its programs, and we're investing in research for the products of the future. This organized form of program development becomes more important as television ranges ever farther into allied entertainment fields for its properties and stars.

**Q.** Where does network radio stand today, and what is its future?

**A.** The growth of television has forced us to reappraise network radio and re-adapt it to its new role. In digging into the problem we have discovered that network radio has unexpected sources of strength. Take news, for example; some people still prefer radio for news, so we have set up a new operation with our affiliates to bring them five minutes of network news every hour of the broadcasting day, plus a "hot line" service for flashing important news developments to all stations when they happen and from the place they're happening. This news-on-the-hour will add new strength to the radio network and, when combined with local news, will give the affiliates an unbeatable service in their areas.

Then there is daytime radio. We have found that, despite years of television, more people listen to radio than watch tv from seven in the morning until three in the afternoon. So, starting with *Bandstand*, we have begun making over daytime radio into a medium for steady, "reminder" advertising reaching large cumulative audiences. Even at night, there are large groups of people who still prefer radio—no matter what's on television.

Then there is the weekend, and *Monitor* has shown us how successful a program can be if it appeals to Americans as they go about their weekend leisure activities. *Monitor* has been so successful that we are extending it to include Friday nights when most people actually begin their weekends. Finally, we are making the entire radio schedule flexible enough so it can be used for the new technique of "Imagery Transfer." With this technique, a brief announcement is used to trigger the memory of a sales message stored up in the listener's mind. In sum then, I believe that, if we make full use of all the resources we are discovering in network radio, the medium will continue to bring important service to listeners and advertisers for a long time to come.

**Q.** NBC has gone through a recent executive realignment. Would you outline the role of each executive vice president?

**A.** NBC has reorganized its executive structure in line with its rapid and continuing growth. As part of this plan, five executive vice presidents have been created on a top management level. Four of these five positions were filled by promotions within the company.

Thomas A. McAvity has been made Executive Vice President, Television Network Programs and Sales. In his new post, Tom is in direct charge of tv programming and sales, and has reporting to him a Business Affairs Office. This position was created because of the vital importance of television programming and sales in our over-all operation and the advisability of having a top-level executive concentrate exclusively on these functions.

Charles Demmy was made Executive Vice President, Operations. He was formerly v.p. in charge of our owned tv and radio stations and Spot Sales, and will continue to be responsible for these operations. In addition, he now has reporting to him the NBC Radio Network, Production Facilities, and California National Productions, an NBC subsidiary which engages in tv film syndication and related activities.

John M. Clifford, who was formerly Administrative Vice President, has been made Executive Vice President, Administration. Reporting to him are talent and program contract administration, the law department, the treasurer's

office and the v.p. for the Pacific Division. He also continues in charge of the personnel department, engineering and facilities administration and the controller's office.

David C. Adams, who was a staff vice president, has been made Executive V.P., Corporate Relations. Dave heads up a new group that includes Station Relations, the Washington Office, and Planning.

On January 1, Robert E. Kintner, former president of the American Broadcasting Co., takes up his duties as Executive V.P., Color Coordination. In this new post, Bob will be responsible for coordinating all-out color tv activities, and will also handle other important staff duties as assigned by the president.

**Q. In today's era of highly organized network administration, will the advertiser be able to get the same kind of quick decision-making possible when operation was centralized in a few hands?**

**A.** One of the main goals of our new executive structure is to retain the fast-moving, hard-hitting, flexible quality that is more important than ever in a business like television. Tv networking is getting more complex all the time. But with our new structure, which centralizes responsibility for the principal activities of the company in specific top executive positions, decisions can be made more quickly and thoroughly, and as a result advertisers can get answers on major questions fast, because that's what we're set up for.

**Q. What effect do you feel the backlog of feature film now being released by the major studios will have on network television?**

**A.** I do not feel that the flood of Hollywood features will have any long-range effect on network tv. True, an independent station showing a particularly good movie that doesn't show its age, might eat into the ratings of the network shows in that market on that occasion. But what about all the other Grade B, C and D films in the package? And what hold will the films have on the public when they have been run, and run again? I feel that network programing, with a balanced, comprehensive structure of entertainment and information, made specifically for tv, is a much stronger audience draw than all but a very few old features. Hollywood films were not produced with tv in mind. They generally can't compete with good programing designed specifically for the home tv screen.

**Q. Does NBC have any plans to use feature film programing on a regular basis?**

**A.** No.

**Q. Would you advise NBC affiliates to buy the Hollywood backlog or stay away from them?**

**A.** We cannot, and wouldn't want to, advise affiliates on their own local schedules. Feature film has proven to be of value in certain areas of local programing.

**Q. Do you regard the recent criticism of network coverage of the United Nations as valid?**

**A.** Distinctly not. I am convinced that our News Department made the right decision in not covering recent crucial sessions of the U.N. in their entirety. Even the most dramatic meetings of this kind are marked by long stretches of procedural wrangling, dull speeches, and technicalities. You may recall that when the networks covered the recent politi-



**Color tv** interest is growing rapidly, NBC President Robert Sarnoff told SPONSOR, reporting that NBC will invest another \$3,500,000 in expansion of color facilities. Above, Robert Sarnoff with Gen. David Sarnoff, RCA board chairman, at WNBQ all-color announcement

cal conventions from gavel to gavel, we were criticized for being dull.

Networking is an intricate business, and it would be impossible to cut in and out of regular shows, especially filmed productions, to bring the public the occasional dramatic highlights of the U.N. sessions as they occurred at indeterminate times. We retain the same right as a newspaper to use our best editorial judgment on the coverage of a story. A study of the record will show that both NBC TV and NBC Radio covered those sessions with great thoroughness—a thoroughness comparable to that of the top newspapers and we also covered all the other important news events that were breaking all over the world, to give the audience an over-all picture of the news.



Leo Burnett's new home.  
Chicago's Prudential Building

## HOW TO CREATE THE CREATIVE ATMOSPHERE

Pre-planning and ingenuity  
make Burnett agency's new offices  
both functional and inspirational



*Leo Burnett, long noted for his light touch, inserted a tiny box in full-page ad in the Wall St. Journal, noting that the agency's new space included a huge (21,770 square foot) terrace and asking for ideas on how it could be used. Among 200 write-in suggestions:*

- Apple orchard (Burnett's trademark is a bowl of apples) . . . idea hatchery . . . miniature aspirin plant . . . vantage point for talent spotters . . . cider press, discreetly hidden . . . retreat for jingle writers . . . for airing grey flannel suits . . . a place to serve tea
- Shouting space; "Put those admen and announcers on your terrace and let them shout to the wind, the sky and the lake." . . . a German beer garden . . . an old fashioned bottle garden . . . periscope sight to find new stars to reach (agency's logo is a hand reaching for stars) . . . badminton or ping pong court
- Juvenile center to stem tide of juvenile delinquency . . . test ground for wind chimes . . . outdoor pep rallies at twilight for late-working people . . . fly-casting pool . . . sun deck for a sun-tan break . . . motel for birds

**P**rogressive ad agencies, in their moves to new quarters, strive for two things: functionalism and inspiration. Leo Burnett agency in Chicago, expanding to keep pace with its soaring billings—now \$75 million, with 57% in broadcast media—is the latest to stress the functionalism of a factory in order to get heightened creativity.

It's rented five and one-half floors in the new Prudential Bldg., and its move was planned a year in advance to make jobs easier, creative efforts more productive.

The broadcast floor, 13th, is the center of the agency operation. Most expensive installation in the shop, it has these features: studio with kitchen-laundry equipment, and still and movie cameras for use as an experimental tv lab for those working on food and appliance accounts; tape recording pickup equipment, so a commercial "proof" can be taped for a client; film storage library, from which a dumb-waiter carries prints to projection room (there, two projectors, 35 and 16 mm., run on a track between two plans conference rooms); viewing theatre with seats on an incline; control room and screening room.

Other innovations: carpeting, soundproof ceilings around media estimators, to avoid excess clatter of calculators; North light for all artists; specially built trough around steno room so bulky tv storyboards can be copied from stand-up position; wiring for closed circuit tv; pneumatic tube system for messages.

Personnel statistics: media, 98 people; tv film department, 37; broadcasting, 56; art, 51; copy, 56; total, 650.



**Spaciousness** gives freedom of movement and thought. Pres. R. N. Heath (l.) greets client Hal J. McCormick, Motorola adv. dir.



**Experimental** units aid staff in thinking; are fun, too. This announcer's booth, manned by Don Tenant, tv film copy supervisor, has piano inside, tape recorder outside. It's part of installation on radio-tv floor which includes complete kitchen and laundry set-up for on-the-spot testing of ideas. Creative people try out commercials and shows. No finished work is actually done here however.

**Convenience** of message center saves time, strain, wear and tear on feet. Pneumatic tubes in heart of the agency, on 13th floor, connect all five floors and carry teletype, telegraph and telephone messages for personnel to receptionist at each main reception desk. Every innovation is geared to efficiency and ease



**Comfort** is a primary consideration. Every floor has an automatic coffee dispenser. Other touches: natural lighting for clerical workers, built-in ivy planters, varying wall and floor color schemes

# THREE-HOUR RADIO RATINGS

**Pro: Hooper likes larger samples that would result. Con: Pulse feels long-span rating hides important data. Agencies doubt long span is answer**

## PROPOSAL

*Author of plan for three-hour radio ratings is W. Ward Dorrell, Blair research chief. He said they would provide stable figures, bigger samples, quicker reports. Dorrell also argued that present-day saturation buying techniques make the current 15-minute radio rating, now in common use, unnecessary.*

## REACTION

*Pulse's Roslow holds three-hour ratings would hide much data on radio listening habits, feels stations need 15-minute data. Hooper's Knipe says monthly pattern of day-part indices supplemented by seasonal 15-minute figures will meet the needs of the sponsor*



Dr. Sydney Roslow



James L. Knipe

degree large enough to be measured.

Roslow maintained that three-hour periods would hide much of importance going on in radio listening habits. He pointed to the important morning slots where, in a brief period, the home is suddenly denuded of its males. Thus, he said, much valuable audience composition data is lost.

James L. Knipe, president of C. E. Hooper, Inc., whose telephone coincidental method inherently provides that the sample size is increased in direct proportion to the increase in time span measured, stated:

"Every honest researcher everywhere, always, wants a larger sample. But larger samples create costs which are impossible to all concerned. So, the answer is the measurement of longer time periods. Here is a fine example of where the economics of the radio business fits the realities of present-day timebuying."

Knipe said that Hooper's present pattern in many markets of providing monthly day-part indices supplemented by seasonal reports breaking down the audience by half- or quarter-hour periods would meet the needs of radio buyers today.

Agency researchers, all of whom are well aware that the statistical error for many radio ratings is almost as big as the rating itself, were quick to point out that timebuyers can provide themselves with more stable ratings from current measurement figures by merely averaging 15-minute figures over as long a period as they want.

The media director of an agency with substantial radio-tv billings said three-hour spans would be useful if it can be proved without doubt by the rating services themselves that radio listening is usually on a level keel. "But if a special study with a large sample shows peaks and valleys of listening, then we need the short time periods."

A number of agency people pointed out that, while run-of-schedule buying is increasing, there is still much fixed-position buying — which requires the 15-minute rating.

The radio-tv research boss at one of the top agencies felt the Dorrell proposal implied a compromise was necessary in the radio ratings business. He said, "We need both bigger samples and we need the 15-minute rating. A number of agencies are willing to pay for this. I think stations should ante up, too."

**T**he proposal that radio rating services measure listening in large blocks of time, rather than in 15-minute segments as at present, is not regarded as a basic solution to the radio ratings problem by admen; two ratings firms differed in their appraisal.

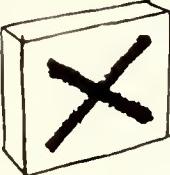
Made in the 8 December issue of SPONSOR by W. Ward Dorrell, research chief at John Blair and Blair Tv, the proposal embraced a suggestion that three hours be chosen as the standard period for radio ratings. Dorrell pointed out, however, that any lengthening in the time span would provide greater accuracy and stability to radio ratings. He also argued that present-day saturation buying techniques make the 15-minute measurement span unnecessary.

Among those questioning the value

of longer time spans was Dr. Sydney Roslow, head of The Pulse, Inc. While agreeing that the idea was a good one for buyers of saturation radio, Roslow cautioned that the station itself needs the detailed programming profile that is provided by 15-minute measurements for pinpointing the station's audience strengths and weaknesses.

As for the buyer, Roslow said, "longer time spans make his work easier but, otherwise, there is no big advantage. The saving in cost which could be put into larger samples is not big enough to increase the sample much. Don't forget, you need to quadruple your sample to cut your error in half." Roslow, agreed, however, that the longer time span would increase Pulse's rating accuracy to a

**Which Media Would You Pick . . .**

**IF  WERE YOUR CLIENT?**

This is the question posed to three agency media directors by the American Association of Advertising Agencies at its Eastern Regional conference. The men were briefed on Product X with the facts listed below. For their final media selections, strategy

and reasoning, see next page ► ► ► ► ► ►

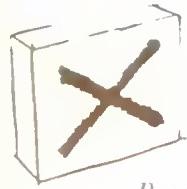
**Product description:** A potable, consumed at the rate of about .6 pounds per year per person. However, only 60% of total U. S. families use the product regularly. Total annual industry volume is approximately 100 million pounds. This product's share of the market is about 20% in its sales area. It is relatively high in appetite appeal. Its packaging, while distinctive, is not particularly adaptable to visual presentation.

**Consumer profile:** Primarily urban and in the middle and lower-middle socio-economic groups. It is bought more heavily in the South in the warm weather months, more heavily in the North in the cold weather months. Its heaviest consumption is in larger families and it is consumed by the entire family, with emphasis on adult females. The "buying agent" is the housewife. Certain ethnic groups, particularly those of Anglo-Saxon origin, are heavier than average consumers. Item purchases are higher Thursday, Friday, Saturday.

**Price and distribution:** Price varies by unit size, and largest selling size costs about 63¢. It's competitively priced with other major national brands, but private label and price brands sell at from 53¢ to 59¢. Distribution is regional, East of the Mississippi, with the greatest strength in New England, Northeastern and Southeastern states. This area represents two-thirds of total industry sales. Distribution is good. Brand is 119 years old.

**Advertising budget:** \$750,000 annually, which covers all time and or space advertising. This does not include preparation charges for broadcast or print commercials. The ad budget was arrived at by applying a rate per unit based on estimated sales for coming year.

**Competition:** The product is in second place nationally, and in first or second in its distribution area in virtually every important market. There are no plans at this time to market the product nationally. Because of this, the basic advertising objective for the short-term future is to increase share in the present distribution area, particularly insofar as this involves cutting into the present share of its immediate competition. It is a growing brand, in contrast to all but one of its three principal competitors.



## All three media directors chose air media for Product X but each had different approaches

Benton & Bowles' Lee Rich picked

### SPOT RADIO

84% of budget, \$628,000, goes to spot radio, with Sunday supplements, comics, getting remaining \$122,000. Radio pattern: 52 weeks, daytime hours in 43 markets. Frequency: from 15 to 25 announcements weekly, depending on market size and sales potential. Facilities: split between power, smaller stations. Aim is for all-family audience in early morning, women product's prime target—in later morning. Expected results: 80% coverage of all homes at 68¢ cpm impressions.

Strategy in detail below

Grey's Larry Deckinger picked

### SPOT TV

Spot gets entire budget, with daytime spot tv the basic medium, supplemented with evening tv and radio "if there were extra money." Tv plan: 42 markets, four and one-half Class C and D announcements weekly for 52 weeks. Estimated unduplicated coverage: 22.5 million homes, 90% of tv homes in distribution area. Other estimates: four-week cumulative audience, 41%; cpm homes reached, \$1.60, possibly as much as 25% less, with an average year round rating of 8% per commercial.

Strategy in detail next issue

JWT's Art Porter picked

### NET & SPOT RADIO

100% of budget goes to radio—\$367,000 to network, \$203,000 for supplementary spot drive. \$176,000 for second step-up seasonal spot campaign. Network recommendation: five 7½-minute segments of five CBS programs weekly for 52 weeks. Spot: (1) five announcements weekly for 52 weeks on 102 stations, early morning time; (2) 10 commercials weekly for 22 weeks in same 102 markets, with early morning, late afternoon time periods, during peak consumption seasons.

Strategy in detail next issue

## WHY B&B'S RICH CHOSE SPOT RADIO FOR PRODUCT X

Lee M. Rich, vice president and associate media director of Benton & Bowles, New York, recommended spot radio supplemented with print for Product X in his presentation at the recent Eastern Regional conference of the American Association of Advertising Agencies. Details on his recommendation, with the reasoning, are presented in this condensed report on his talk.

\* \* \*

Rich's basic recommendation was:

*Air:* Fifty-two weeks of daytime spot radio, concentrated in the brand's primary distribution area East of the Mississippi. This recommended spot campaign was to consist of from 15 to 25 announcements per week. The number of radio announcements to be purchased in each of the markets was dependent upon the market size and the sales potential of that particular market. The radio campaign, to be placed in 43 markets, would cost \$628,000 84% of the total available budget of \$750,000.

*Print:* Sunday supplement and comic campaign in 24 market areas during the product's peak selling season, in the Southeast during the summer months, in the Northeast during cold months. The schedule was to include eight half-pages, black and white, in

local Sunday supplements and one-third pages in four-color in comic sections where rotogravure was not available. The cost of this supplementary print campaign would be \$122,000, 16% of the total budget.

The determination of a media plan is dependent upon many factors, says Rich. "Rather than list these factors in a very matter-of-course way, I'd like to expand on them a little and show how each one had its own particular role in formulating our recommended media plan.

"First, however, after evaluating the marketing strategy of this product and the intrinsic characteristics of this product, we came to the conclusion that almost all local media types available to an advertiser today could do an adequate job for the brand.

"It was our job to determine which of these media types would do the best possible job for the brand."

Rich noted that two basic limitations automatically excluded some media: (1) "the size of the budget, and the necessity to have our broadcasting messages longer than 10 seconds," and (2) "the necessity of purchasing relatively large space size to ensure adequate presentation of the copy story."

The agency's major concern was getting maximum coverage with adequate

frequency, and visual presentation of the product was of "secondary importance." With these marketing basics in mind, agency executives ruled out media other than spot radio and the supplementary print schedule for the following reasons.

*Television:* "Although it offers coverage and frequency, the adequate use of tv on a sustaining basis was not within our budget level unless we used 10-second I.D.'s. This was rejected because this is not adequate time to tell our copy story effectively."

*Newspapers:* "Although newspaper would provide adequate coverage, the size of the budget prevented us from delivering adequate frequency of messages against our prospects unless the size of space was greatly reduced. We felt that by any reduction of space our message could not be effectively and properly told."

*National magazines:* "Many publications today offer regional split runs. No publication or no combination of publications could be found to meet the brand's geographical need and to do an adequate coverage job at the same time."

*Outdoor:* "This offers the many flexibilities needed and also can do an adequate coverage job. However, as

(Please turn to page 42)

Product X is actually Tetley Tea



Client's own agency, OBM, picked

### SPOT RADIO

Tetley's actual campaign gives entire \$750,000 budget to spot radio. Radio in 65 markets, with greatest strength in New England, Northeast, Southeast, delivers potential reach of seven in 10 homes in week. Buying pattern is "flights," in three weeks, out two, in three, for total of 26 weeks in course of year. Broadcast days are Thursday, Friday, Saturday. Cost: "considerably less than \$1" per 1,000 per commercial minute. Frequency: 10 to 40 minutes per week, per market.

#### Strategy in detail below



UNIQUE SESSION above had three panelists outline media they'd choose for Product X. Chairman James J. McCaffrey at rostrum explains what "X," Tetley Tea, actually buys. Leo Bogart (r.), McC-E., presented critique of all four plans

## WHY TETLEY TEA (PRODUCT X) SELECTED SPOT RADIO

James J. McCaffrey, senior vice president and media director of Ogilvy, Benson and Mather, represents the agency which actually services Product X—Tetley Tea. The agency has handled the account since last spring.

SPONSOR presents excerpts from his 4A speech, outlining how his agency made its decision to use spot radio.

Has the campaign been successful? Yes, says McCaffrey, so much so that "we're sticking with it for the foreseeable future."

McCaffrey told his audience that the planning committee for the AAAA workshop originally had wished to present an imaginary problem to all three of the "guest expert" media directors scheduled to appear on the panel discussing "How to Plan Media Strategy." But this plan fell through, as he reports in the portion of his speech which follows immediately.

\* \* \*

Of course one of the big objectives in this whole thing was to have kept our panelists in the dark, not only about the identity of the account, but that it even was an actual case history. Ideally, they were supposed to have been surprised that all their planning and strategy development was not on behalf of a strictly imaginary corporation and product.

Unfortunately, this is not the case. Our three guests went at the problem, hammer and tongs, combining the shrewdness and tenacity of Sam Spade and Sherlock Holmes. Within 24 hours, each of them had identified the plan category and the actual account.

Last spring, when Ogilvy, Benson & Mather was appointed advertising agent for this account, my agency and I faced very real problems when we were called upon to develop our first advertising plan for the Tetley Tea Co.

Here are the ingredients of the actual Tetley advertising plan at present.

The entire budget \$750,000—is concentrated in locally bought spot radio in 65 originating markets within the distribution area. Roughly speaking, these 65 markets are the biggest and most important cities in the Eastern half of the U. S., with a few notable exceptions such as Chicago.

The prospectus (on Product X market data submitted to the panel) stated that the product was in distribution east of the Mississippi River, with its greatest strength in the New England and Northeastern and Southeastern states. It should be noted, however, that the 65 markets selected are not all necessarily the most important cities in terms of sales for the brand or that of its competitors. Some lesser markets were included in order to provide optimum potential radio coverage.

On the matter of volume and frequency of advertising, it didn't take us long to discover that if we wished to provide coverage, even with a medium as economical as radio, in the entire Tetley distribution area, we would soon be forced to do some compromising on frequency and extent of schedule under a budget of \$750,000 in the course of a full year.

In developing our plan, our first objective was to provide an approximately equivalent level of coverage in the full Tetley area. We felt that this was basically a sounder approach to the problem than would be any method of weighting coverage by sales volume. And sales potential by region was a bit obscure.

We knew that approximately 98%  
(Please turn to page 46)

#### ARTICLE IN BRIEF

Broadcast media came out on top in recommendations of three media directors for advertising of Product X, later revealed as Tetley Tea, in media "test" given by 4A's. In this issue, B&B and Tetley's agency, OBM, explain why their choice was spot radio

## RICH'S PLAN

(Continued from page 40)

long as our copy platform includes as many product characteristics as it does, we do not think that the nature of this medium will allow an effective presentation of an involved copy story on a sustaining basis."

The final media decision on the basis of this evidence was spot radio, with a station and market lineup which gave the product 80% coverage of all families east of the Mississippi.

Said Rich: "We determined that this coverage level is not only adequate but well above average within the funds available, and that a similar level could not have been achieved with any other media type."

What kind of frequency did Rich recommend to reach this market potential? A minimum of five announcements weekly on top powerhouse stations in major urban centers.

"Powerhouse stations have not only the advantage of large coverage areas," said Rich, "but they also achieve above-average ratings in the outside areas. Our product, however, is mainly urban, and it is in these urban areas where tv makes the greatest inroads on radio ratings."

The plan, therefore, called for purchase of the rest of the spots in the 15 to 25 per week quota on smaller, less costly stations with high coverage.

### Radio parallels our market

"In our opinion, radio parallels our market profile better than any other media type." A big part in that market profile is taken by the housewife, the brand's primary purchasing agent, so announcements were scheduled between early morning and noon. The strategy: to reach an all-family audience in the early morning, housewives alone during the late morning hours.

Cost was a major factor in the selection of radio as the primary medium.

Says Rich: "Radio today represents an economical means of reaching prime purchasers of our product—the adult females—with a relatively high degree of frequency. Our recommended radio effort will reach in a four-week period 42% of the radio homes east of the Mississippi with an average frequency of 6.7 times and at a cost-per-1,000 delivered of 68¢.

"Someone may think that 12% appears to be low. Let's keep one thing

in mind. If we had a budget that would afford us the purchase of 50% of a nighttime half-hour in television, and assumed an average rating of all shows on the air today is anywhere between a 20 and a 25 in a four-week period, we could hope to achieve a reach of 35% to 40% with a frequency of 2.0 or 2.5. The cost-per-1,000 of tv would be greater than of radio."

The secondary media effort, Sunday supplements and comic sections, is supplementary to radio and is seasonal.

Sunday sections "provide deep coverage of urban areas, where the brand's greatest sales potential is. They add additional impact in the form of the printed word and visual package presentation during the peak selling season on top of a sustaining broadcast effort.

"Roto supplements are our first choice because of their superiority in reproduction, and the availability of the all-family audience. While comics are less desirable, we still prefer their use over daily or Sunday run-of-paper advertising because of their better readership and higher visibility, and because the use of color will make up for some of the deficiencies through higher noting.

"The comics in our effort account for only 24% of the total circulation. On an over-all basis, this print effort will deliver some 73 million impressions in prime marketing areas at a total family coverage of approximately 42%. The 24 selected markets receive an average of better than 70% city zone family coverage."

Rich, after specifying these media recommendations and the reasons for them to his Four A audience, ventured deeper into his agency's philosophy in charting the marketing and the media strategy which would match the needs of the product. He took six basic advertising concepts, "words that we have all heard," and proceeded to "tie them back to media" and the media decision.

*Merchandising:* "The merchandising characteristic of our product was not a major factor in our choice of any particular media type. Merchandising is an extremely helpful weapon that should be taken advantage of at every opportunity, but should be regarded as only one factor, and a minor one at that, in the choice of media. After regarding carefully the geographical limitations that we were working against, we have concentrated

our efforts on creating the highest possible consumer demand regardless of method and agencies of distribution.

"If merchandising can be achieved through any of the media types that we have suggested, good. Unquestionably, we will use it. If not, then we are going to have to make our media type that we have recommended work that much harder."

*Advertising budget:* "This has been a constant wall in the advertising business. If you have \$750,000, the budget is too small. If you have \$10 million, the budget is too small. But let me relate it back to a very important point. The size of the basic advertising investment is primarily determined by the sales of a brand. We media people must take that budget and attempt to deliver adequate coverage and adequate frequency in line with the marketing plan to sell merchandise.

### A solid job in one media

"We are firmly convinced that it is more profitable for a brand to do a good solid job in one media type than to spread itself thinly over various media. In this case, we believe radio can do this job effectively because it does more so than any other media type, in our opinion, meet the marketing requirements of this brand."

*Flexibility:* "Every advertiser, every brand, must remain flexible. By this I mean flexible in terms of monetary commitments, of being able to shift advertising weight seasonally as well as regionally, of message length and space size.

"The use of radio announcements will enable us to heavy-up in certain markets to compensate for rating differentials. It also permits reductions in shifting of schedules in order to take care of any budget problems that may arise.

"The local nature of our recommended print purchase also offers extremely high flexibility. Closing for black-and-white space in supplements and comics is usually three to four weeks, and availability of space is seldom a problem. Should it be decided, for instance, that an extension of our seasonal print is advisable, space size can be reduced and frequency increased on short notice.

"Our entire plan doesn't call for any budgetary commitment longer than three to four weeks. The importance of this kind of flexibility has again be-



## How well do you know the Boston market?

Everybody has a soft spot for something familiar—whether it's the scarred bark on the old oak just back of the Grange Hall, or the chalky smell of the corner poolroom. Many Bostonians have a soft spot for some of the people and things pictured above:

- A. Bird house given to the city by a Swiss visitor. Boston Common.
- B. Stove in Boston and Albany freight terminal, Springfield.
- C. Welterweight Tony DeMarco with Fred Cusick, WEEI Sports Director.
- D. Roadsign near South Waterford, Maine.
- E. Photo-elastic stress pattern, photographed by polarized light at M. I. T.
- F. Mill on the Merrimack River, Lawrence.

G. Figurehead of Andrew Jackson, carved in the Boston Navy Yard about 1834.

H. Door of Harvard Lampoon building.

I. Snake Goddess, 16th century B. C. Boston Museum of Fine Arts.

J. Casino Theater in Boston.

K. WEEI News Editor Charles Ashley.

L. New Kresge Auditorium, M. I. T.

M. The Boston Stone.

You won't find many soft spots in the people of Boston. That is, you won't if you're a stranger. The Bostonian keeps his sentiments carefully hidden. He's a tough customer to sell. But once you've won his trust and his confidence, he's likely to be your customer for life.

And WEEI has won that trust for the products it advertises. No one knows the Boston market as WEEI does—especially the buying habits and brand loyalties of the Boston people. When you want to reach the soft spot of the buying Bostonian, call CBS Radio Spot Sales or WEEI Radio.

Credits: B, D, F — Standard Oil Co., N. J.; E — Massachusetts Institute of Technology.

**WEEI**

come apparent recently in a case like Cleveland, where all newspapers went on strike. There would be no problem to shift the money from newspapers to radio, provided that there is anything decent left to purchase."

*Authority and prestige:* "Everybody in the advertising business has heard about authority and prestige, and actually I don't know many people who have been able to define the words for me as they relate to advertising.

"Unquestionably, authority and prestige have some bearing on sales effec-

tiveness. This I believe, but can't prove. Every salesman likes to be able to say 'This brand is advertised on the famous tv —.' This is important, but remember one thing. When a salesman goes into a store and says that 'My brand is on the X television show,' you can be assured that within a week or 10 days there will be another salesman saying 'My brand is on Y television show, and this is the greatest.'

"We believe that adequate coverage and high frequency are still more important than authority and prestige,

and at no time should this coverage and frequency be sacrificed for the latter.

"This is even more important for our product because we must cover our prospects, and must cover them often enough. I am certain that many people in our industry believe that radio is still a very saleable medium."

*Ratings:* Referring to the continual trade ruckus about ratings, Rich predicted "the controversy on this matter doesn't give any indication of being solved permanently. Clients and agencies give a great deal of importance to ratings, and whether we like it or not we believe we should touch on this in relation to our product.

"The seasonal rating variations of local spot radio are so minimal that they can be regarded as practically non-existent.

#### Radio ratings less seasonal

"The 35% rating loss in tv, between summer and winter months, does not exist in radio. This is of particular importance for us relative to our efforts in the Southeast where, if tv were used, our sets-in-use would suffer their sharpest drop during the brand's peak selling season."

"The same holds true for print. Various studies have been made to determine whether the level of readership varies season by season. To the best of our knowledge, none of them has revealed any conclusive evidence that this is the case. It is true that supplements as well as some of the weekly magazines carry less advertising during the summer than during the winter, but we believe that this reflects more the seasonal pattern of many consumer items rather than the fear of lower readership during the summer. If all this is so, we have no qualms whatsoever of running a seasonal heavy-up print campaign in the Southeast during the summer."

*Visualization of product:* "This is a very important ingredient of many advertising plans, but this is of secondary importance for our product.

"Radio will not permit the visualization of our product. But, having every confidence in the abilities of creative people, we believe that they should be able to develop a radio commercial which can create in the minds of listeners a picture image representing the pleasurable values of our product. Our marketing strategy stresses that

## To NBC— Happy 30th Birthday!



"The Giant of  
Southern Skies"

your 30 years. To you at NBC, and to your guiding genius, General David Sarnoff, we wish for you 'Many Happy Returns'."

•  
**WFBC RADIO**

(NBC Affiliate)

Represented Nationally by  
**AVERY - KNODEL**



Gen. David Sarnoff

**From WFBC-TV.  
"The Giant of  
Southern Skies".  
... and from  
WFBC-AM & FM**

"It's A Great Birthday!  
We're proud to have been affiliated with NBC for the past 20 of

years. To you at NBC, and to your guiding genius,

General David Sarnoff, we wish for you 'Many Happy

NBC NETWORK

**WFBC-TV**

Channel 4 Greenville, S. C.

Represented Nationally by  
**WEED TELEVISION CORP.**

visual presentation of the product is not a must.

"On top of this, we do give our creative people the opportunity to display their artistic talents by our use of print. During the brand's prime selling season, graphic presentation of the product, the package, and illustrations of the advantages and uses of this type of product will certainly greatly contribute to increased impact and consumer awareness. Unquestionably, this factor played a great role in our selecting a medium to carry our seasonal effort."

Rich, after outlining the media answers to the marketing problems and backgrounding some of the thinking behind formulation of media decisions, summarized his approach to the Tetley Tea campaign.

"The most important single factor in developing this media plan was our desire to find one basic medium through which we could achieve a better than adequate coverage level at a relatively high degree of message frequency against all potential users.

"We looked for a medium that, in addition to these characteristics, is flexible enough to be geared according to the brand's geographical and seasonal pattern within the budget.

#### Both media meet requirements

"Both media selected—continuing radio as well as the seasonal print—meet these requirements ideally. With physical presentation of the product and package being of secondary importance, we do not think any other factor comes close in importance to these primary considerations.

"Once we had decided to utilize spot radio as a major media type for this campaign, a schedule was divided in varying degrees of frequency, depending upon the size and importance of the market. The reason for this is the larger number of originating stations in big markets with a resulting rating split among all stations. The recommended frequency would provide in each market the number of spots we believe to be necessary to develop a comfortable degree of reach and frequency over a 12-month period."

The supplemental print campaign "will deliver a high degree of frequency and coverage during the peak selling season, one insertion every

other week for 16 weeks. It will also aid impact through physical presentation of the package when this impact is most needed."

Recognizing the fact that many persons in his 4A audience might disagree with his media recommendations, Rich concluded by saying:

"There are many different ways of designing a media plan for any given product. There is no sure and tried method. Each brand, each company has different problems, and each media plan must be designed to meet these problems. In many instances, it is

difficult to tell which media plan is the best, which will do the most for the product, which will sell the most merchandise.

"It isn't important whether you agree or disagree, as long as you keep in mind the marketing strategy of a product and all the basic characteristics of that product and then try, within the dollars available, to get two dollars of value out of each spent.

"No matter how good a media plan may seem to anyone, if it does not aid in the selling of merchandise it is useless." ▶

# WAVE and WAVE-TV



## On 30 years of service to the public

May this record be a continuing means of  
preserving freedom of the air-waves.

**WAVE 970 KC WAVE-TV CHANNEL 3  
LOUISVILLE, KY.**

## TETLEY'S OWN APPROACH

(Continued from page 11)

of all U. S. homes had one or more radio sets. A normal coverage objective would be to deliver 100 rating points, or weekly circulation impressions equal to 100% of the families in the radio signal areas. However, it was obvious from preliminary cost estimates that covering the required market area at this level would require media expenditures of almost twice the current budget.

We then decided on a reduction in

weight of approximately one-third, to an average of 70 rating points per market per week, based on average daytime local ratings. What this means is that, ignoring duplication, our potential reach in each of the advertising markets is approximately seven out of every 10 homes in the course of one week's broadcasting time.

On the matter of frequency, we compressed our radio schedules into 26 weeks during the course of a full year, but put into effect the principle of flighting our spots—in three weeks

ont two in three weeks. Research has shown that if an advertiser uses heavy radio spot advertising for a period of time, advertising recall will stay high for a while after the spot campaign has ended.

Many people think they hear a commercial on the air, even though the actual campaign has already come to a close. As you all undoubtedly know, spots can be purchased on a flight basis, although in some cases it is not probable that the identical time slots can be picked up again after a two or three-week hiatus. We concentrated our spots on Thursday, Friday and Saturday to coincide with the time most grocery (tea) buying is done.

In summary, this approach called for between 10 and 40 one-minute commercials, primarily during the daytime hours, per market per week in the advertised area.

So much for the actual plan.

More important to you is the reasoning which led up to our decision to advertise in this way.

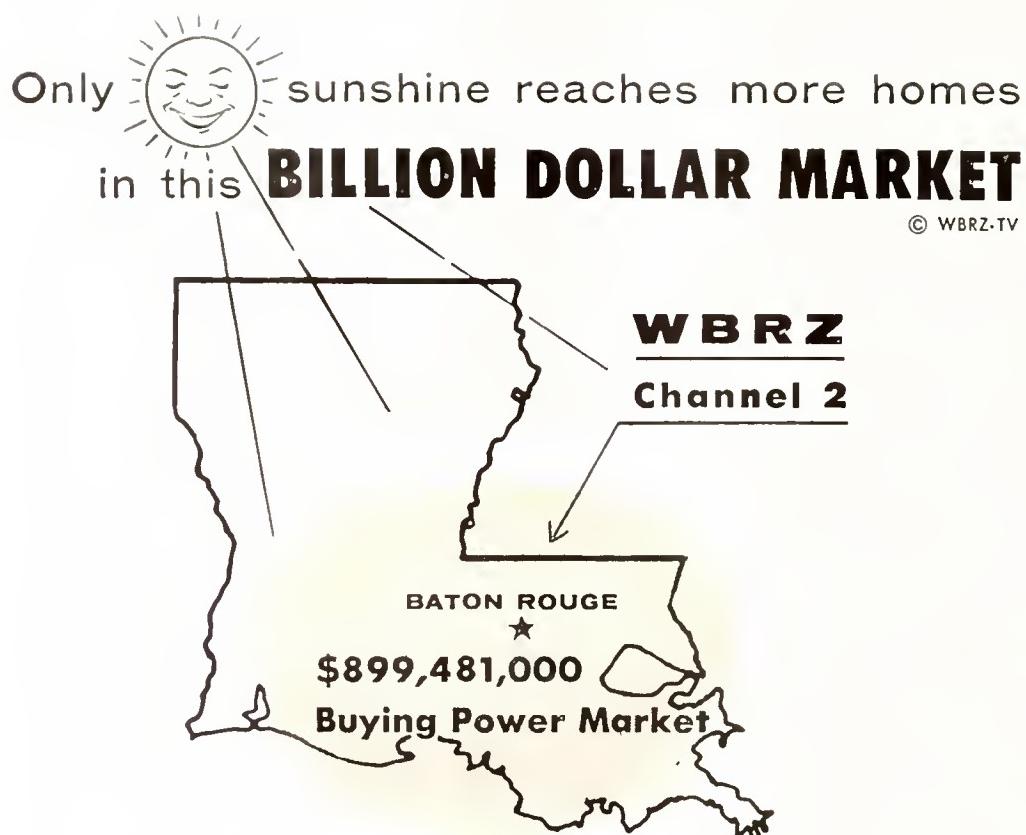
### Lets look at the product

First of all, let's look at the intrinsic characteristics of the product itself—its physical attributes and the uses to which it is put. Tea, either steaming hot or ice cold, is drunk by a wide variety of people. We found that it is bought more heavily in the South during the warm weather months, and more heavily in the North during the cold weather months.

This led us to the conclusion that what we were looking for in an advertising medium was one in which we would have maximum scheduling flexibility, so that we could compensate for these apparent peaks and valleys in consumer demand. Spot radio and local newspapers offer this to the advertiser to a greater degree than any other media.

Next we considered the marketing characteristics of the product. Our consumer profile told us that the heaviest tea consumption is in larger urban families. Further, we learned that tea is drunk by the *entire* family, with emphasis on the adult female members. And we discovered that the buying agent is primarily the housewife.

Additional digging revealed the fact that the middle and lower middle socio-economic groups are larger per capita consumers of tea than are either the extremely high or extremely low



### AUDIENCES are MARKETS



from 5 p. m. to sign-off — Monday thru Friday  
WBRZ rated highest in 125 quarter hours out of  
a total of 149.



from 12 noon to 3:30 p. m. — Monday thru Friday  
WBRZ rating tops all others combined.

from a study by American Research Bureau, Inc., encompassing  
31 parishes and counties in Louisiana and Mississippi.

**WBRZ** Channel **2**  
BATON ROUGE, LOUISIANA

**Power:**  
**100,000 watts**  
**Tower: 1001 ft.**  
**NBC-ABC**

Represented by Hollingberry

groups in this connection. And ethnic and racial considerations were probed. We found that families primarily of Anglo-Saxon origin were heavier than average consumers.

In summary, although certain marketing characteristics of the product taken individually made it appear that a specialized approach was called for, the aggregate of these characteristics indicated to us that we were dealing with a product with mass appeal.

Remember that tea is consumed at a rate of better than one-half pound per person per annum. And six out of every 10 U.S. families use the product regularly. And tea is bought about once a month by consuming families.

We derived one key conclusion from the merchandising characteristics of the product. Tea is available for sale in a really vast number of retail outlets. As a result, although the company maintains a large and excellent sales force and, in addition, sells through wholesalers and chain warehouses, advertising media with broad and effective reach, both urban and rural, are essential. We could not afford the gaping holes left by the strictly urbanized media, nor the weakness in metropolitan coverage offered by media which spread impressions thinly.

#### Budget determining factor

The actual size of the basic advertising budget—\$750,000—had a lot to do with our decision to concentrate in spot radio.

The initial cost of certain other media would have forced us to cut frequency drastically, to eliminate markets, to sacrifice size or length of advertisement, or to have some combination of these. Quick calculations seemed to be most compatible with our budget and marketing needs.

We were looking for a medium, at the outset, which would provide us with flexibility in both budgeting and message length—and in the matter of actual scheduling. We had to be in a position of spending our money in bursts, heavying up in certain areas at those times of the year when increased competitive activity and consumer desires appeared to call for extra selling on our part.

In addition, although our basic selling story could be best gotten across in a one-minute commercial, we did not wish to cut ourselves off from the possible use of the shorter length commercials. This latter fact became

increasingly important as we moved into actual buying, and the question of spot packages arose. By being able to deal with stations with commercials of various lengths, we put ourselves in the position of being able to work out many more attractive buys than if we had been restricted to one standard commercial treatment.

Obviously, economy had considerably to do with our selection of radio as the exclusive medium for Tetley Tea advertising in 1956.

We were faced with reaching effec-

tively an enormous number of people over a long period of time. In such a situation, relative unit cost has to play an important part. And, of course, this is one of radio's long suits. Few media, with the exception of outdoor and transportation advertising, and occasional small space newspaper campaigns, can touch radio in this respect. Our current spot radio campaign is delivering homes for us at a cost of considerably less than \$1 per 1,000 per commercial minute.

(Please turn to page 50)

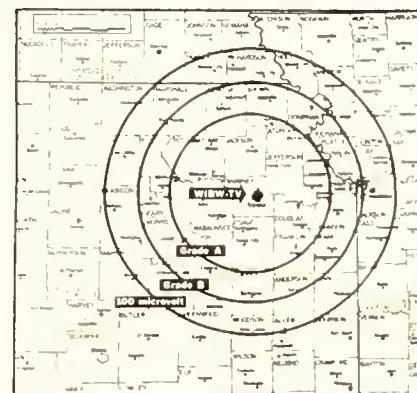
## MAXIMUM POWER

WIBW-TV is now operating on the top limits of power allowed by the FCC—a smashing 316,000 watts.

## MAXIMUM HEIGHT

Already WIBW-TV's antenna is at its limit of height—1010 feet above the rolling Kansas prairie.

## MAXIMUM COVERAGE



WIBW-TV absolutely dominates 20 Kansas counties. We lay down a clear picture far beyond Kansas City and St. Joseph, Mo., into a total of 586,022 TV homes. Check the new A.R.B. for the Topeka AREA. See the across-the-board preference for WIBW-TV.

#### TOPEKA, KANSAS

*Ben Ludy, Gen. Mgr.  
WIBW & WIBW-TV in Topeka  
Rep. Capper Publications, Inc.  
CBS ABC*



**Still  
growing...**



A black and white portrait of a man from the chest up. He has dark hair and is wearing a dark suit jacket over a light-colored shirt and a striped tie. He is looking slightly upwards and to his right with a thoughtful expression. In his left hand, he holds a vintage-style microphone with a windscreen. The microphone has a rectangular sign attached to its top that reads "WCBS".

**WCBS**

Unlike Topsy, who just growed, there's a reason for the growth of Jack Sterling

— for the growth of his audience, his advertisers, and his admirers in general.

Maybe it's his twenty years' experience in broadcasting — as raconteur, salesman, snake charmer, and tattoo artist. Maybe it's because, instead of trying to be all things to all men, he winds up being so many things to so many people.

But he *does* grow on you, this Sterling character. And on his audiences. And on his advertisers — many of whom have been faithful to him for his full nine years on WCBS Radio.

But the best news about the growth of New York's favorite Man in the Morning is this: there's more of him available. He's now on from 5:30 till 9:00 (with appropriate news intermissions) every weekday morning.

## WCBS RADIO

New York • 50,000 watts • 880 kc

Represented by CBS Radio Spot Sales



The authority or prestige of various media had little to do with helping us make our eventual decision. We did know, however, that radio has been used historically for effectiveness in the introduction of new grocery products.

Local elements of the retail trade have tended to think favorably of radio as an advertising tool. And as far as the consumer is concerned—particularly the consuming housewife—radio is ubiquitous, ever-present. It is a medium which does not demand the *entire* attention of the listener. It often probably operates on the subconscious, but it is *there*. Perhaps this is why there are so many radios today in various parts of the average household because radio is easy to live with.

We knew we had nothing to fear in terms of the year-round effectiveness of local radio. The vast increase in automobile radios and portables during the past decade has put a stop to such fears. Out-of-home listening has created an entirely new dimension in this medium.

In fact, the warm weather months, which traditionally call for some decline, slight or precipitous, in the attention-getting values offered by

other media, see radio actually increase in effectiveness, because of this incidence of out-of-home listening. And, of course, the fact that iced tea has risen so rapidly in consumer appeal over the past several years strengthened our conviction that radio and our client's product were highly compatible.

#### Uneasy about radio at first

We worried for a while about the efficiencies of radio in terms of the effective presentation of our product and its features. But not for too long.

While tea is high on appetite appeal, it is this way because of its taste, and not because of any particular coloration or conformation appealing to the visual senses. Its greatest sensual attribute is fragrance or aroma, and this quality is as yet relatively difficult to demonstrate in *any* medium. Further, the preparation of tea in tea bags is easy as pie and requires no diagramming or long, involved description of the steps necessary. Lastly, tea itself, in the raw state, is not particularly photogenic, and the Tetley

package, however distinctive, does not plead for visualization.

A number of other factors influenced our eventual decision on the media strategy for this brand. At Ogilvy, Benson and Mather, we try, insofar as this is possible, to develop our creative and marketing or media strategy hand in hand. We try to avoid having one dictate to the other. Sometimes, however, a brilliant creative idea will shape the media plan, or an unusual media or marketing opportunity will lead to the determination of creative strategy.

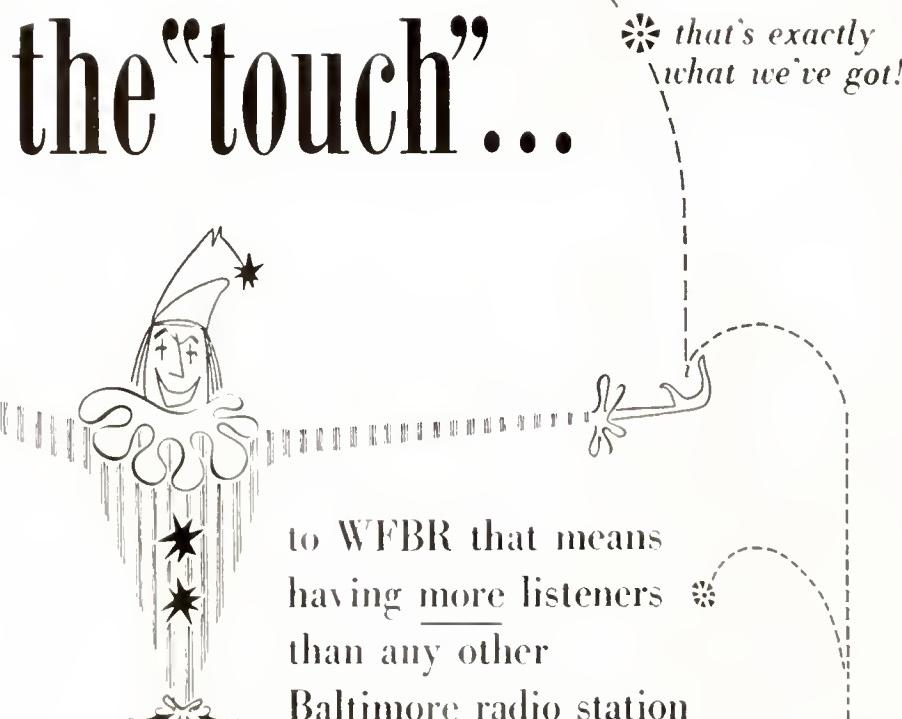
In this particular case, the media thinking and the copy platform, developed independently, appeared to suit one another to a 'T'. Nothing in the creative strategy seemed to call for the use of visual media. It was a simple story—one of convenience of preparation and rich, hearty flavor.

Competitive activity in advertising had considerable to do with our media decision. Our three principal competitors — Lipton, Tenderleaf and Salada—were outspending us in our selling area in a ratio of between one and one-half and three to one. And in only two media—daily newspapers and local radio—was it possible for Tetley to match their dollars.

By concentrating in radio and, in effect, pre-empting it as our own, we had only to develop an interesting, intelligent and forceful selling story and couple it with a rather exciting rise in radio listening today to assure ourselves of competing on at least even terms with the others.

The basic marketing objective for this brand in the short-term future is to increase its share of market in the present distribution area, particularly insofar as this involves cutting into the present share of its immediate competition. Over the long haul, it would be of course desirable to get more people to drink tea in different forms. But this is primarily a job for the industry, not for the brand.

Our media strategy has this short-term objective very much in mind. I would be hard-pressed to put my finger on the single key element which determined this strategy at the outset. I think rather that the combination of the elements I have just outlined, some more importantly than others, seemed to indicate a clear-cut path for the development of a sound and successful approach to the Tetley marketing problem.



\*Sept., Oct. 1956 Pulse

**WFBR** Baltimore's Best Buy  
REPRESENTED BY JOHN BLAIR AND COMPANY



## **Pre-Conditioned Program Acceptance**

A valuable plus for you from Atlanta's "White Columns"

The daily stream of visiting friends and neighbors who come to share the beauty and admire the efficiency of "White Columns" means much to those with radio and television money to invest in the Atlanta market.

It means a *pre-conditioned* acceptance of your programs — even those still in the planning. It means an audience more receptive to products and services advertised on WSB Radio and WSB-TV.

These are tangible assets. Played properly they pay off with unexpected results.

• • • •

*WSB and WSB-TV are affiliates of the Atlanta Journal and Constitution. Representatives are Edw. Petry & Co. NBC affiliate.*

**Leadership is  
traditional . . .**



**wsb  
wsb-tv**  
ATLANTA

"White Columns" is the home of WSB Radio and WSB-TV in Atlanta

# SPONSOR ASKS

To what do you attribute spot radio's big 1956 gains  
and how do you regard the outlook for 1957?

Sterling Beeson, president, Headley-Reed, New York

In 1956 agency account men and clients finally became aware of the tremendous value that spot radio is as an advertising medium. Due to lack of information of its value by adver-



"glamour of  
big names  
and big costs"

tiser and agency heads, it was for years the stepchild of media.

While national advertisers bypassed a station's local shows for the glamour of big names and big costs, local advertisers bought and bought on their local stations. They found spot brought customers who also bought.

A successful station today is one which has now and has had year after year the biggest and best local advertisers, for it's the local store that knows at once whether radio advertising is paying off. What do local advertisers buy? Not the 7 to 9 a.m. slot exclusively. They have found that by buying nighttime, with the same type of audience as the 7 to 9 a.m. period, they get equal tune in, and ratings, and usually at the same cost.

Radio's 1956 comeback to a great extent can also be attributed to the change in station programming. When big network radio shows no longer existed, people turned to the musical entertainment and news portion of a station's programming. Proof of that exists today with networks adopting a music-news format.

With these changes came the agency

\*For spot tv outlook, see Sponsor Asks, next issue.

and client realization that spot radio was the prize medium to saturate the country with their advertising impressions. For a very small cost an advertiser could reach a multitude of listeners time and again each day, all over the country.

Television had geared them to the expenditure of huge sums of money. In 1956 advertisers bought radio with tv costs in mind.

1957? Spot radio will continue to rise in use by advertisers for its value has not yet reached its full recognition. Because it is underpriced for its value, watch for general rate increases by radio stations in 1957. Nevertheless, its cost-per-1,000 will remain the lowest among all media.

Gordon F. Hayes, general manager, CBS Radio Spot Sales, New York

The increased volume of spot radio billings today can be attributed to a growing awareness among advertisers that radio, as it has been for many



"the formula  
for the  
medium"

years, is still an *impact medium* producing surprising results. Advertisers have found that through spot radio they can get to the consumer at a cost that other media find difficult to match. They are now beginning to recognize that well-established, merchandisable radio personalities are backed by large audiences that respond consistently to live and recorded copy.

We at CBS Radio Spot Sales, have seen an increasing number of adver-

tisers in the food, drug, automotive, tobacco, travel and transportation, soap and other fields, lean heavily on campaigns where the repetitive "Convincement Approach" produces the greatest sales activity. At the same time, purchases of news, music and farm program properties, where the local personality is more merchandisable, have also won greater advertiser attention. But, whether it is an I.D., station break, minute participation or program purchase, spot radio has demonstrated that immediacy, directness, flexibility and economy are the answers to marketing needs.

The economy of spot radio advertising is a feature which has contributed in no small part to the present stature of the medium. In the face of continually rising costs in competing media, spot radio has rigidly maintained its economical price level, a fact that advertisers are quick to recognize.

Add to this the much sought-after extras of effective merchandising and local promotions, which are available as a bonus to spot radio advertisers, and you have the formula which has spelled success for the medium.

During the past year we have seen: (1) A heavy influx of advertisers new to spot radio; (2) The return of many major spenders who left national spot for other media; and (3) Increased schedules among those advertisers already sold on the impact of radio.

Looking forward, it appears that these very same factors, which brought spot radio to the forefront in 1956, will keep it there this next year.

John J. Tormey, director of National Sales, Avery-Knodel, Inc., New York

Resurgent spot radio in 1956 has answered the call of advertisers from huge to humble. Its great return is  
(Please turn page)

# LEO'S ON TOP IN NEW YORK!

# 28.4\*

The WCBS-TV "Face Show" has long been the New York stay-up-later's favorite... but never before by so fabulous a margin!

Nearly 90% of the late viewers were tuned in to COMMAND DECISION starring Clark Gable at 11:15 P.M. Saturday, December 1... and the TRENDEx hit a high of 28.4... topping its closest competition by more than *eleven-to-one*!

Never have so many New Yorkers stayed up so late to watch any single television program... but who can resist the mighty M-G-M lion?

WCBS-TV billings are heading for a new high! With exciting new programming from M-G-M, offering more viewers for the advertiser's dollar, the prestige and profit potential of this flagship station are now greater than ever before.

And the story's the same everywhere the M-G-M features are being programmed: *higher ratings and billings skyrocketing higher than ever before!*

Wait no longer. Inquire today as to the availability of the M-G-M library in your area.

\* WCBS-TV TRENDEx Saturday, December 1

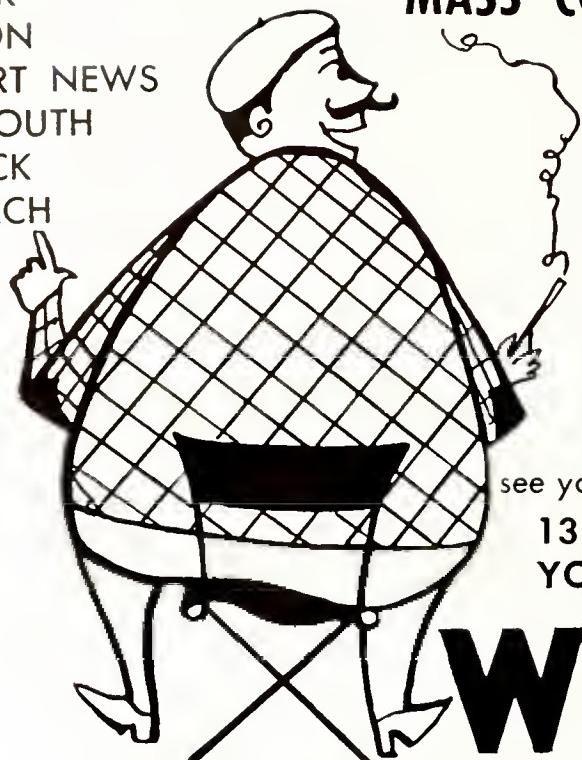
**MGM-TV**

A SERVICE OF  
LOEW'S INCORPORATED

Write, wire or phone  
Charles C. Barry, Vice-president,  
1540 Broadway, New York

NORFOLK  
HAMPTON  
NEWPORT NEWS  
PORTSMOUTH  
WARWICK  
VA. BEACH

## MASS COVERAGE



see your forjoe man.

1310 ON  
YOUR DIAL

**WGH**

WGH, your station of the stars, covers six cities! Buy one station . . . get all six . . . mass coverage for the price of one . . . 24 hours a day . . . 5000 watts.

**"The Station <sup>OF THE</sup> Stars!"**

**For a real Sales KNOCKOUT  
in the Detroit area**

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

**CKLW-TV  
channel 9**

**325,000  
WATTS**

**CKLW  
radio 800 kc**

**50,000  
WATTS**

THE  
MOST POWERFUL  
RADIO AND TELEVISION  
COVERAGE  
IN THE  
MARKET!

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

Adam Young, Inc.,  
National Rep.

Guardian Bldg., Detroit  
J. E. Campeau  
President

due to as many reasons as its advertisers had problems for spot to solve. Spot radio was the answer when the advertisers said:

. . . "Give me a way to reach that vast audience on wheels . . . a medium that can ride with the consumer . . . an escort to the point-of-purchase. There are 32 million working radio sets in automobiles. Help me to use them to talk to the 638 out of every 1,000 workers who today go to their jobs in cars, as well as the evergrow-



*"move over,  
boy. I'm  
coming in"*

ing army of shoppers riding to stores daily. Sure, I'm aware of the pleasure driver and his family riding around the country on weekends. I want them too."

. . . "Man, I need a workhorse medium which can crack the tough sales nut, introduce my new products, pre-sell my present lines and counter my competition without bleeding me white."

. . . "I'm hurt! I shouldn't have tried to keep up with the Jones's in tv, but I must have impressions . . . and more than I got through television."

. . . "I'm fat! Can afford plenty for tv but want a low-cost insurance policy on the money I'm pouring in. If the mind's eye of the listener can reproduce my television picture and reactivate the impact of my tv commercial, I want it."

. . . "I'm missed! Most of all the strong, high-rate stuff where I need it in television has been gobbled up. Fringe times don't pack the wallop I must have to fight my battle."

. . . "Spot radio was a winning player in my selling backfield when I pulled him out of the lineup. Now he has been on the bench for too long and I need him back in there."

. . . "Repetition builds reputation and sales. Blanket my markets with heavy radio and I'll stay with it. Limited penetration by any other medium won't do the job."

Spot radio, the medium that can sell everything from safes to soup with efficiency, where needed and when

needed, is the answer. It permits the advertiser the services of the stations which have won and closely guard the loyalty of their listeners. It makes available the influence of local personalities whom audiences look to for information and buying counsel. In short, spot radio itself is responsible for its big comeback in 1956. Spot radio has again "arrived" because more and more advertisers are evaluating or re-evaluating its worth.

Today one thing is certain... there are a lot of "bell cows" walking around and they're being watched. When the watchers see these accounts renew their present spot radio and then proceed to add a mob of new markets they know the medium is ringing the bell for the "bell cow." Then it's, "Move over, boy, I'm coming in."

Recent activity shows sellers in highly competitive fields looking to spot radio for important campaigns next year. This certainly indicates that 1957 should see more competitors swinging their sales guns into position along the spot radio front.

1957 should be a bumper year for spot radio. With this new buying

momentum, look for about 25% more to be invested in the medium.

**George S. Dietrich**, *director of Radio Spot Sales, NBC Spot Sales, New York*

The upsurge in radio spot sales in 1956 is positive evidence that radio, during the last two or three years, has effectively adapted itself to advertising



"radio  
has been  
revitalized"

needs. For example, timebuyers are becoming increasingly aware of the benefits of saturation campaigns. As a result, more than one-third of the orders currently running on stations represented by NBC Radio Spot Sales are of saturation frequencies in excess of 10 spots per week. Substantial accumulation of listeners is achieved by this type of campaign.

While we can count several hundred orders in 1956 from national and re-

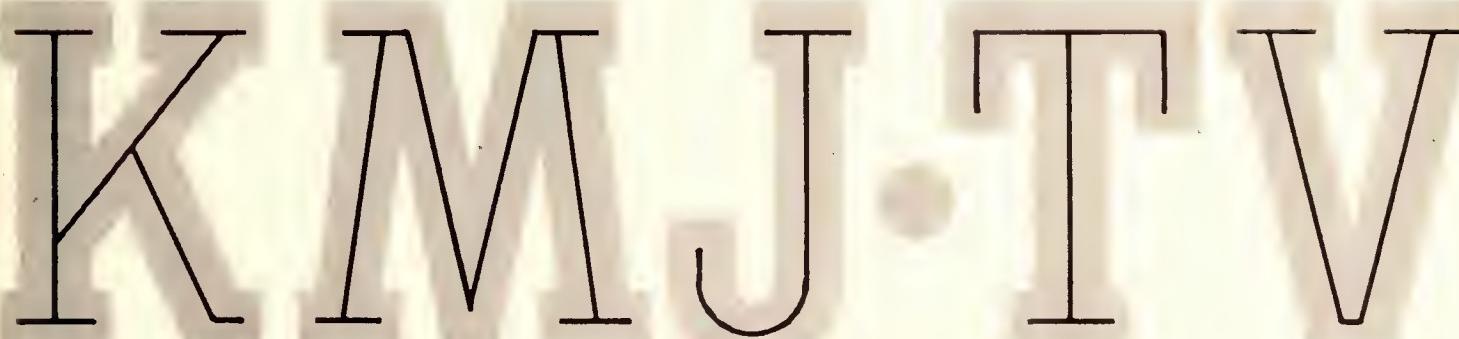
gional advertisers who did not previously use the medium, the bulk of our revenue increases this year have been derived from new tobacco, cosmetic and drug products, plus heavily augmented radio budgets of airline and food product advertisers.

In 1956, radio broadcasters reaped the benefits of an intensified two-year concentration on adapting the medium more specifically to the needs of the advertisers. Led by the sales people with the able assistance of RAB broadcasters have outlined the qualities and scope of their medium.

Under the leadership of the networks, radio programming has been revitalized: during the last 18 months, genuinely creative advances have been made by new programs such as *Monitor* and *Bandstand*. These programs have played an important role not only in creating listener interest in radio, but in increasing the demand for spot adjacencies.

Since only a small percentage of advertisers have taken advantage of the proper use of the medium, it is obvious that the trend in saturation buying of radio spot during 1957 can be expected to gain even more headway.

## TV in Fresno- the big inland California market means



- Basic NBC-TV affiliate
- Best local programs



Paul H. Raymer Co., National Representative

# *Famous on the local scene...ver*

George Washington turned an unknown farmhouse at Valley Forge into a national shrine.

Storer stations, too, were scarcely known outside their local communities until their affiliation with Storer. Today they are nationally known, yet the warm personal touch of the home-town community has never been closer.

A Storer station is a *local* station

## **STORER BROADCASTING COMPANY**



**WSPD-TV**  
Toledo, Ohio

**WJW-TV**  
Cleveland, Ohio

**WJBK-TV**  
Detroit, Mich.

**WAGA-TV**  
Atlanta, Ga.

**WBRC-TV**  
Birmingham, Ala.

**KPTV**  
Portland, Ore.

**WGBS-TV**  
Miami, Fla.

**WSPD**  
Toledo, Ohio

**WJW**  
Cleveland, Ohio

**WJBK**  
Detroit, Mich.

**WAGA**  
Atlanta, Ga.

**WBRC**  
Birmingham, Ala.

**WWVA**  
Wheeling, W. Va.

**WGBS**  
Miami, Fla.

*yet known throughout the nation.*



SALES OFFICES

TOM HARKER—vice-president and national sales director  
BOB WOOD—national sales manager  
LEW JOHNSON—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-498  
GAYLE GRUBB—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • S

118 East 57th Street, New York 22 • Murray

# WNAX-570

CBS Radio in Yankton, South Dakota, gives you the two most important factors that make up a good media buy . . .

## 1. BROAD COVERAGE

190 counties in parts of 5 states in the great Upper Missouri Valley—660,950 families—2 1/4 million people.



## 2. LOYAL LISTENERS

80% of the homes in Big Aggie Land hear WNAX-570 3 to 7 times a week—and WNAX-570 has a 66.4% share of audience in competition with 52 other stations. (According to latest count.)

Big Aggie Land is an important market to national advertisers. The nearly 670,000 families in this prosperous area have \$2.8 billion to spend. And they spend a good amount for WNAX-570-advertised products. Your Katz representative will prove the point.

# WNAX-570

YANKTON, SO. DAKOTA  
CBS RADIO

A Cowles Station. Under the same management as KVT Channel 9, Sioux City. Don D. Sullivan, General Manager.



## Agency profile

### Edward H. Mahoney: in a relaxed hurry

"An agency should usually be involved in show development right from the initial concept of the show," says Cunningham & Walsh's v.p. in charge of radio and tv, Ed Mahoney.

"There are three ways to be in control of the show: (1) produce it yourself; (2) have an option on a pilot and be ready to step in any time with suggestions or changes; or, (3) letting the sellers compete and then making a shrewd buy from among the selections. In the last instance, the degree of control depends upon both the agency's contract and influence with the packager."



*No last-minute rush can cure weak original concept*

A tall, slender young man (barely 35), Mahoney took over C&W's air media operation several months ago. In the initial six months, his major concern has been "to acquaint clients new and old with the development and application of tv strategy designed to get most effective use out of this expensive medium."

Those who meet Mahoney for the first time may be overwhelmed by his jet-propelled manner of speaking. (His dictation has been known to drive secretaries frantically back to Gregg or Pitman for a refresher.)

"It's a fast-moving business," he says, unconcerned. "I may not seem relaxed, but I am."

Whether an agency will help deliver large audiences for a client's network or spot effort is determined in the planning stages of a major campaign, he feels. "No last-minute rush can make up for deficiencies in the original concept of a show and preparations for it."

In the past few weeks, Mahoney has been busy formulating an air strategy for the new Texas Co. campaign. Texaco's "tower of power" commercials, used in a 100-market spot radio-tv campaign, are the earliest outcome of C&W-Mahoney planning. The same

# ch. 2 WISCONSIN

Serving the Land of... Milk and Honey

Now interconnected by private microwave with  
WDMJ-TV (100,000 ch. 6) Marquette, Mich.



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

**You Get  
Maximum  
Coverage**

**In  
Southeast  
New England**

**Only With  
WJAR-TV**



**Contact  
WEED  
Television  
or**

**CHANNEL  
10  
PROVIDENCE, R. I.**

"building-up" music underlines the radio and the tv commercials, so that the former evoke a visual image of the television message.

"We used the 'tower of power' concept because the new Texaco gasoline pump for their new Skychief Supreme gasoline is a good dramatic package for the product that could readily be exploited."

"This agency has no specific formula regarding the use of network television as opposed to spot," he told SPONSOR. "We feel that every client faces different marketing problems, and, accordingly, design our broadcast strategy to fit the client's problems."

Mahoney feels that a responsible agency tv operation must take into consideration during the earliest tv planning every factor that will contribute to making the client's show a ratings success and convert his commercial impressions into dollar sales.

"One important aspect of building a ratings success can be overlooked too easily and that's promotion. Tv has rarely given its talent a build-up comparable to the promotions Hollywood stars get. This, incidentally, may now be a factor in the high and competitive ratings old Hollywood features are raking in compared with any but the top network tv shows."

Mahoney feels that television has an excellent opportunity to promote some of the talent the medium itself has developed from the time when "tv was in knee-pants." Objective: to give tv talent standing comparable to that of top Hollywood personalities.

#### **Multi-media advertising must be integrated**

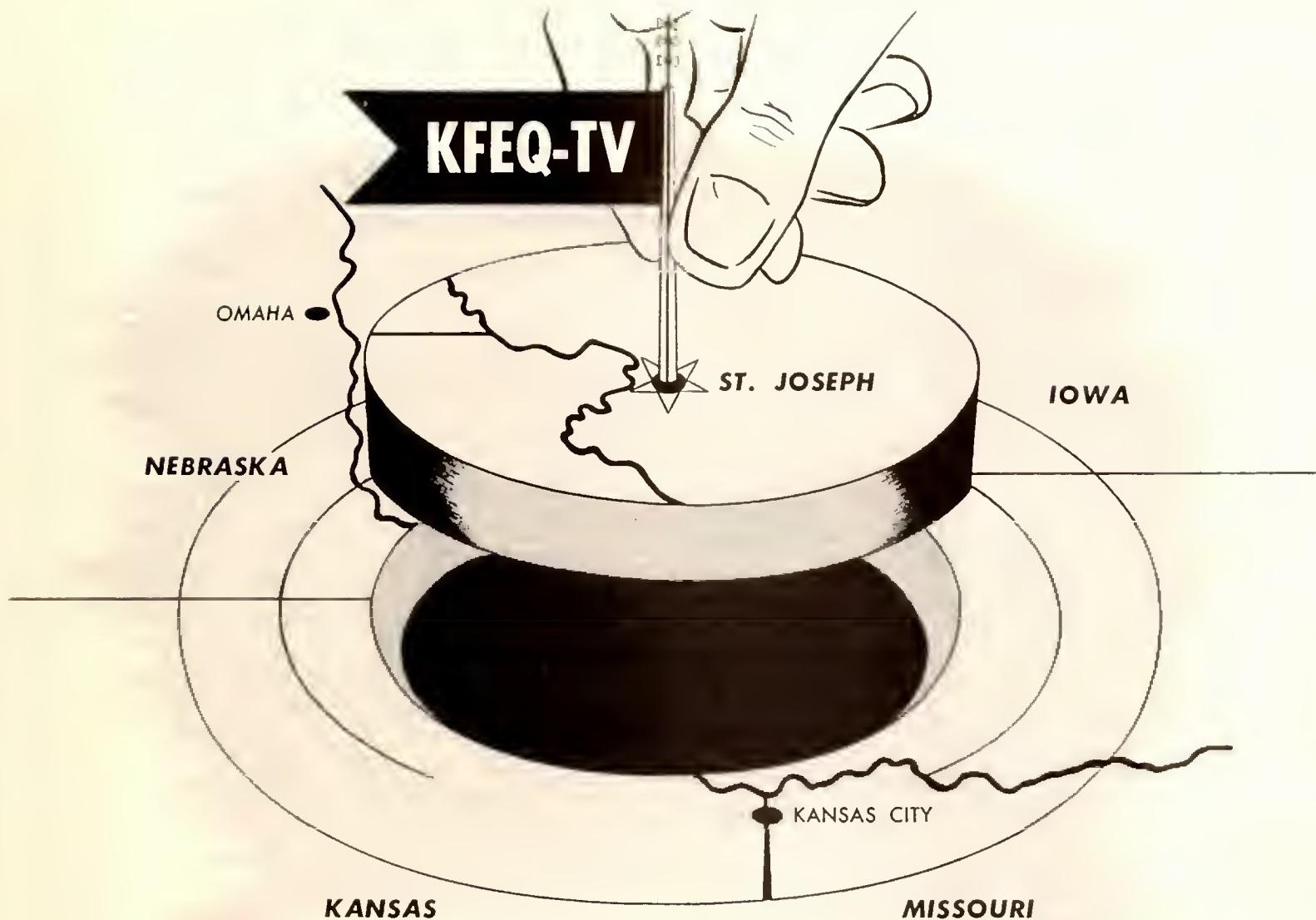
Mahoney likes to work on a contract and planning level. "For effective planning of a client's over-all advertising strategy, the head of the tv department must work on a strategy level at the agency," he says. "There must be integration of the advertising effort among all media. You can't shape air media production plans without basic 'reason-why' views, and these must apply to radio and tv as well as to print."

In the past 10 years, Mahoney has been intensively engaged in various phases of tv work. Before coming to C&W he was v.p. in charge of tv commercial production at Benton & Bowles. He still recalls with enthusiasm a job he did as special consultant on the Executive Staff of President Truman prior to that. "I put together a report to the President and to Cabinet officers on the magnificent job the advertising industry, through the Ad Council, had done in fighting famine in post-war Europe."

Actually, Mahoney had set out to be an architect, majoring in architecture and English at Harvard, but after a stretch in the Navy, found himself developing visual promotions for the World Bank in Washington, D. C.

Today Mahoney considers himself a "true and proper New Yorker," with a garden apartment in Manhattan's Turtle Bay area. Proximity to the office has its advantages for a bachelor, he feels, particularly on those "frequent late nights."

Long-range thinking on the part of clients, adds Mahoney, should include public relations considerations. "At Christmas, for instance, a company should forego the hard-sell pitch and create an attractive seasonal greeting in its name. There are also times when a forward-looking company or good-will-minded agency might suggest preempting the client's network program in favor of a public service telecast, such as the U.N. emergency sessions for the Middle East, for instance. At times long-range corporate good will takes precedence over product sales."



## PLUG THAT COVERAGE HOLE

**37 County Coverage Area in One  
of Nation's Largest Markets**

POPULATION	883,700
FAMILIES	281,300
TV SETS IN AREA	167,488
EFFECTIVE BUYING INCOME	\$1,363,977,000
RETAIL SALES	\$ 944,953,000

(Sales Management 1956)

**CHANNEL 2 — CBS — ABC — NTA**

**KFEQ-TV**

**ST. JOSEPH, MISSOURI**  
A KENYON BROWN STATION



*Blair Television Associates, Rep.*



## KING-TV BAGGED THE LION'S SHARE...

It was popcorn on the house the night KING-TV and M-G-M put new life into the late evening movies.

The most recent regular ARB Rating Report shows that KING's Command Performance roared into probably the highest ratings in the nation for late evenings, in a four station market.

If your plans include the rich Seattle-Tacoma market...ask your Blair TV man for details of KING's Command Performance.

Typical ARB Rating for KING's Command Performance: October 12 — 30 Seconds Over Tokyo

Time	Sets-in-Use	KING-TV	Station A	Station B	Station C
10:45 p	37.2	22.0	11.7	2.9	0.6
11:00 p	36.7	24.6	10.5	1.5	0.6
11:30 p	29.4	24.9	2.9	1.8	0.6
12:00 m	27.0	24.1	1.8	1.3	0.6
12:30 a	20.5	19.9	0.3		0.3

FIRST IN SEATTLE TACOMA

ABC - Channel 5  
100,000 Watts

**KING-TV**  
ASK YOUR BLAIR TV MAN

# NEW AND RENEW

## NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Carter Products, NY	SSC&B, NY	NBC 160	Basketball; Sa 2:30-concl; 15 Dec to 23 Mar
Carter Products, NY	SSC&B, NY	NBC 83	NBC News; Tu 7:45-8 pm; 20 Nov to 25 Dec, 1956
Ford Motor Co, Dearborn, Mich	IWT, Detroit	CBS 151	Zane Grey; alt F 8:30-9 pm; 30 Nov; 52 wks
E. I. Du Pont, Wilmington, Del	BBDO, NY	ABC	John Daly News; Th & F 7:15-7:30 pm; 14 Mar
General Motors—Buick, Flint, Mich	Kudner, NY	CBS 182	Orange Bowl Football; Tu 2 pm-concl; 1 Jan only
Johnson & Johnson, New Brunswick	Y&R, NY	CBS 100	Our Miss Brooks; alt F 2:15-2:30 pm; 11 Jan; 52 wks
Seven-Up, St. Louis	IWT, Chi	CBS 57	Bob Crosby; M 3:30-3:45 pm; 3, 10, 17 Dec only
Seven-Up, St. Louis	IWT, Chi	CBS 56	Our Miss Brooks; M 2:15-2:30 pm; 3, 10, 17 Dec only
Shulton, NY	Wesley, NY	CBS 181	December Bride; M 9:30-10 pm; 3, 17 Dec only
Standard Brands, NY	IWT, NY	CBS 117	House Party; M 2:30-2:45 pm; 26 Nov; 52 wks
Swift & Co, Chi	IWT, Chi	CBS 101	Bob Crosby; alt Th 3:30-3:45 pm; 29 Nov; 52 wks
Swift & Co, Chi	IWT, Chi	CBS 101	Garry Moore; alt Th 10:15-10:30 am; 29 Nov; 52 wks

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
William Andrews	Ziv Tv, LA, acct exec—western div	Same, spot sls mgr—western div
Barry Atwater		KWG, Stockton, Cal, sls
Carroll Bagley		Science Pictures—Information Productions, NY, vp chg sls
Kenneth H. Baker	MCA, NY, exec chg directors, producers, script editors	California-Oregon Television, Medford, Ore, vp chg research
Robert A. Burke	MRC, vp	& mkt devel
John Crocker		Same, asst sls mgr
Vance L. Eckersley	Adam Young, NY, sls	WCKT, Miami, sls
Sam Elber	WTVP-TV, Decatur, Ill, sls mgr	WGBI-TV, Scranton, vp & gen mgr
John S. Ettelson	Scranton Broadcasters, Scranton, atty & consultant	Same, program & prom dir
Irving Feld	WERE, Cleveland, dir prom & advtg	KGW-TV, Portland, sls
Frank H. Ford, Jr.	KPTV, Portland, sls	Guild Films, Kansas City, nat syn sls super west of Miss
Gene C. Gaudette	Gross-Krasne Productions, HY, vp	Same, gen mgr
Joe Glosson	KENT, Shreveport, La, commercial mgr	WRAL-TV, Raleigh, regional-local sls mgr
Ernest Gudridge	NY, own publicity office	WAKE, Atlanta, acct exec
Fran Hamill	Kay-Kee Corp, Atlanta	WIZE, Springfield, Ohio, mgr
Neil Harris	WCOL, Columbus, Ohio, prog dir	Same, sls serv coordinator
Shirley Jasper	WAKE, Atlanta, steno	Same, asst prod mgr
Alan Johnstone	CKCK-TV, Regina, Saskatchewan, prod super	WAKE, Atlanta, acct exec
John J. Larish	WAGA, Atlanta	Same, Portland, syn sls acct exec
Keith Mathers	Ziv Tv, San Fran, nat sls	KYW-TV, Cleveland, sls
Robert R. Max	Shaker Heights Auto Sales, Shaker Heights, Ohio	Same, stn operations mgr
Jerome Medford	WKY-TV, Okla City, stn prom mgr	Same, merch mgr
Stanley G. Mouse	California National Productions, NY, sls-prom dir	Adverttest, New Brunswick, NJ, project dir
John H. Norton, Jr.	W. R. Simmons, NY, project dir	Same, commercial mgr
Martin J. O'Fallon	WHIO-WHIO-TV, Dayton, sls acct exec	Same, also WPOR, Portland, Me, chairman bd
Ben G. Oman, Jr.	WMTW, Poland Spring, Me, vp & gen mgr	Intermountain Net, Denver, sls mgr
Dick Ross	Electronics Products Co, Denver, pres	WTAG, Worcester, Mass, dir sls prom
Don Segal		KQV, Pittsburgh, sls
Jack Sherry	NBC NY	Ziv Tv, NY, sls
Bob Shipley	WKY-TV, Okla City	Same, stn prom mgr
Jayne Swain	KENT, Shreveport, La, news dir	Same, commercial mgr
Donald W. Thornburgh	WQXI, Atlanta, acct exec	WAKE, Atlanta, asst mgr
Joseph L. Tinney	WCAU, Phila, pres & gen mgr	Same, also WGBI-TV, Scranton, pres
Roland Van Nostrand	WCAU, Phila, exec vp & asst gen mgr	Same, also WGBI-TV, Scranton, treas
Henry T. Wilcox	Esquire, NY, sls acct exec	ABC, tv net, NY, acct exec
Collis A. Young	KPOA, Honolulu, local sls mgr	WFBL, Syracuse, gen mgr
	WIZE, Springfield, Ohio, mgr	WCOL, Columbus, Ohio, mgr

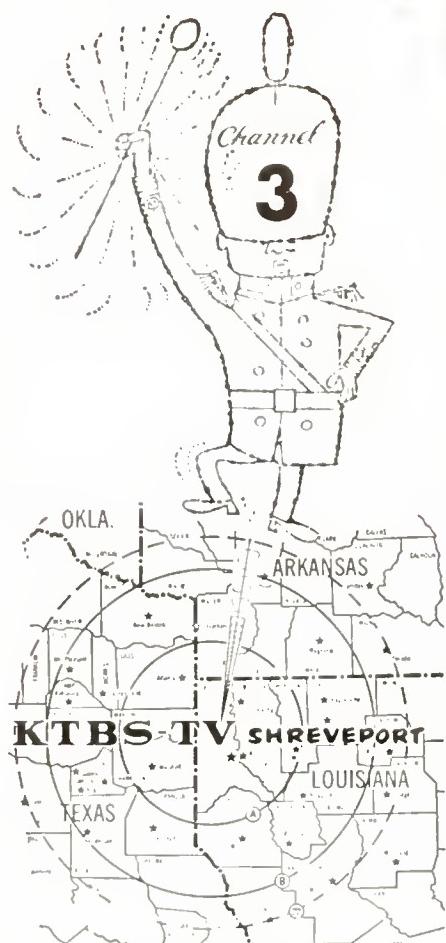
## ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles F. Adams	Mac-M, J&A, Bloomfield Hills, Mich, vp, asst pres	Same, exec asst to pres, acct super
Brendan Baldwin	K&E, NY, media super	Same, Detroit, media dir
Rube Blavat	Advertising Associates, Phila, office mgr	Same, also treas
Howard Dahms	Advertising Associates, Phila, creative dir	Same, also vp
J. Julian Dedman	Scribner's, NY, advtg mgr	C. J. LaRoche, NY, sls prom-merch dept
William Joseph Devlin	Aluminum Co of America, Pitts, Advtg program super	W. S. Walker, Pitts, acct exec
Richard G. Dexter	Y&R, Chi, media dept	FC&B, Chi, media super
Harry A. Egbert	Lavenson Bureau of Advtg, Phila, dir media & merch	Same, vp chg media & merch
Hovey Hagerman	Mac-M, J&A, Bloomfield Hills, Mich, acct exec, vp	Same, senior vp
Robert E. Hahn	Rocky Mountain Radio Council, Denver, asso dir	Mark Schreiber Advtg, Denver, acct exec
Edward S. Hanslip, Jr.	BBDO, Chi, acct exec	Earle Ludgin, Chi, acct exec
Fred J. Hatch	Mac-M, J&A, Bloomfield Hills, Mich, gen mgr	Same, dir
Leo Hillebrand	Mac-M, J&A, Bloomfield Hills, Mich, comptroller & finan officer	Same, sec-treas
Helen J. Lott	Leech Advtg, Cleveland, vp	Griswold-Eshleman, Cleveland, r-tv timebuyer
John K. Ottley, Jr.	Liller, Neal & Battle, Atlanta, acct exec	Same, partner
Larry Pendleton	Walter McCreery, Beverly Hills, Cal	Same, exec vp
Keith Shaffer	Wasey, NY, bus mgr net negotiations—chief r-tv timebuyer	Fletcher D. Richards, NY, head program devel & stn relations
Richard J. Thorne	McGraw Electric Co, Elgin, Ill, advtg sls prom mgr—commercial equip dept Toastmaster div	Earle Ludgin, Chi, acct exec
George L. Young	Lang-Fisher-Stashower, Cleveland	Griswold-Eshleman, Cleveland, asst to media dir

## STATION CHANGES

KARD-TV, Wichita, will become an affiliate of NBC tv net, effective 1 Jan	WALA-WALA-TV, Mobile, Alabama, has appointed H-R Reps & H-R Television as natl reps
KARY, Prosser, Washington, has become an affiliate of Keystone Broadcasting	WJIM-WJIM-TV, Lansing, Mich, has appointed Peters, Griffin, Woodward natl reps
KGVO-TV, Missoula, Montana, became KM5O-TV, effective 1 Dec	WNEM-TV, Flint, Saginaw, Mich, is now represented nationally by Edward Petry & Co
KOVR-TV, Stockton, Cal, has named Golden-George Advtg to handle gen & trade media advtg	WORZ, Orlando, Fla, is now represented by Hollingberry
KTXL, San Angelo, Tex, is now an affiliate of Keystone Broadcasting	WTSP, St. Petersburg, has appointed Weed & Co natl reps
KWBW, Hutchinson, Kansas, has appointed Devney & Co natl reps	WWIN, Baltimore, has appointed Meeker Co natl reps

# KTBS-TV LEADS according to latest NIELSEN\*



## \*MONTHLY COVERAGE

Homes Reached, 136,860  
A Bonus of 6,740 over Station B

\*TELEVISION HOMES  
in KTBS-TV Area 157,980  
A Bonus of 13,120 over Station B  
N.C.S. No. 2, Spring 1956

**KTBS-TV**  
CHANNEL  
**3**  
SHREVEPORT  
LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.  
NBC and ABC

Represented by

**Edward Petry & Co., Inc.**

NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

# SPOT BUYS

## TV BUYS

**TREND OF THE WEEK:** Tv, despite its price tag when contrasted with some less expensive media, delivers the goods to consumers - and in sufficient quantity to convince an advertiser he can use it advantageously for high turnover, low profit-margin items like Maggi, or in introductory drives such as for Dove. See item below for details.

**Continental Oil Co.**, Houston, for its Conoco products, will sponsor the half-hour syndicated film, *The Whirlybirds*, in a minimum of 37 national markets. (CBS TV Film is syndicator.) Benton & Bowles is now lining up prime nighttime availabilities in confabs with station representatives. Adventure series, concerning two men who run helicopter service, will take the air on a staggered schedule starting in late January and continuing throughout the year. Conoco now buys several syndicated film properties, including Ziv's *Science Fiction Theatre* and *Highway Patrol*. New show is aimed at all-family audience. Agency: Benton & Bowles, New York. Buyer: Dick Treanor.

**The Nestle Co.**, White Plains, N. Y., is test marketing its new protein drink, Maggi's beef and chicken concentrate, which is mixed with hot water as a pick-up. Dancer-Fitzgerald-Sample, New York, has one-minute live participations and films slotted in six cities, primarily during daytime hours. Tv is the only medium currently being tested. Schedules are expected to remain on the air in these Northern major market areas until warm weather season. More markets may be added later. Final plans have not been made. Buyer: Bill Santoni.

**Pepsodent Div.** of Lever Bros., New York, still introducing its new premium-priced Dove beauty soap, moves into 15 new markets after the first of the year to bring the total to 45. Pattern: minutes and 20's in day and nighttime periods to reach women, at the rate of two to four stations per market and from six to 15 announcements weekly in a year-round campaign. More markets will be added later, probably on a month-by-month basis. New cold cream soap, with detergent rather than fat base, is also being test marketed in Canada, where both radio and tv are being used. Agency: Ogilvy, Benson & Mather, New York. Buyer: Ann Janowicz. Buying is incomplete.

## RADIO BUYS

**TREND OF THE WEEK:** Spot is more active than it has been in many weeks, and there are lots of reasons for this. Many advertisers are finding end-of-the-year money, others are lining up top time periods for an early '57 broadcast start. Some, of course, are

(Please turn to page 68)



**WHICH TRADE PAPER  
MAKES MOST DOLLARS  
AND SENSE FOR  
STATION ADVERTISING ?**



## LET'S FACE IT . . .



**T**ime was when tv and radio station advertising frequently was parcelled out on a "I like Norm" basis.

But we're happy to report that times have changed. Today practically every national station campaign is weighed and placed on one practical basis: how can I get the top return for my advertising dollars? This positive approach to trade paper selection by broadcast station executives is essential today. Even the most successful station manager must exercise the keenest judgment in every facet of his operation or he will find himself losing ground not only to the competition but in the daily battle of expense vs. income.

SPONSOR welcomes your close, careful, and scientific evaluation of the trade publications of our field as you make your 1957 decision—and presents these pertinent facts:

- 1. SPONSOR is well-launched as a weekly.** This is an understatement; it has created a wave of excitement and enthusiasm without parallel in our field. It's remodeled from stem to stern for fast, easy, must reading by busy executives. It combines *use articles* with *use news* in newsletter style to create a brand new magazine concept. It's designed not only for timebuyers but for top decision-makers throughout the client firm and agency who like the idea of one magazine that guarantees to keep them posted.
- 2. SPONSOR is pinpointed 100% at your clients and prospects.** Your ad message hits the mark in SPONSOR because every word is written to benefit "the man who foots the bills." Unlike other publications, every tv and radio station advertising message in SPONSOR is adjacent to editorial content of interest to buyers.
- 3. SPONSOR's circulation is tailor-made for your purposes.** Not only is its agency/advertiser circulation of over 7,000 the largest in the field, but a higher percentage of its copies go to buyers (nearly 7 out of every 10 copies). And the impact of the BPA-audited weekly is attracting new top-level readers.
- 4. SPONSOR is preferred by busy buyers.** All impartial readership studies of agency/advertiser trade paper reading tell the same story. We know of no independent survey along these lines made since 1955 that shows SPONSOR anywhere but in first place.
- 5. SPONSOR has multiple subscribers at key buying firms.** During 1956, SPONSOR averaged 20 paid subscriptions (at its quality price of \$8 per year) at the 40 top spot-buying agencies;

numerous subscribers at air-minded sponsor firms. At Y&R, BBDO, M-E, JWT, Bates, B&B, Burnett and others of like importance SPONSOR goes to 30 to 70 subscribers each.

**6. SPONSOR commands respect for your ad message.** Why?

Because SPONSOR is a prestige publication. SPONSOR makes news. For example, within the first six weeks after going weekly SPONSOR was quoted in Charles Mercer's AP column (1,000 papers), Dick Kleiner's NEA feature story (400 papers), Jack O'Brian's INS column, John Crosby's syndicated column, Leonard Lyons' syndicated column, Hal Humphrey's syndicated column, the Wall Street Journal. It was prominently mentioned in Walter Winchell's column (1,200 papers) Oct. 18, Nov. 21 and 28, Dec. 3. SPONSOR's publisher was interviewed by Arlene Francis on the NBC-TV Home Show and by Tex and Jinx on NBC Radio.

**7. SPONSOR is a crusader.** For 10 years SPONSOR has fought hard for worthwhile industry improvements, projects, and reforms. Bob Sarnoff, president of NBC, recently said, "SPONSOR has never been reluctant to take a stand on things it believed to be in the best interests of television and radio. It is this attitude, together with the magazine's impartiality and thoroughness, which has won for it the respect of the entire broadcasting industry."

**8. SPONSOR interprets the tv/radio advertising scene.** Only "the magazine tv and radio advertisers use" trains its guns squarely on the buyer's end of the business. Tom O'Neil, president of RKO Teleradio, wrote: "To me, one of the most valuable ingredients of SPONSOR is its perspective."

**9. SPONSOR is a favorite with national station representatives.** They like it because it backs them up, pinpoints the stations they sell in a maze of 3,500 call letters. They like it because it's the heart of the dollars-and-cents side of the business, because they know it's thoroughly read and used.

**10. SPONSOR rates are surprisingly low.** SPONSOR advertising rates are still pegged at 8,000 circulation figures. Circulation today is well over 12,000 (press-run 13,500 as of December 1956) and rapidly climbing. Since 1950 SPONSOR has had only one rate increase. Your contract will be protected at current rates.

*This is SPONSOR—exciting, lively, interpretive, pinpointed, useful; a prestige trade publication edited for agency and advertiser readers; the leader in its field. Does it deserve top billing in your 1957 advertising campaign? We hope the foregoing helps you decide.*



**SPONSOR**

**THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE**

ON YOUR  
DESK  
EVERY  
FRIDAY

IS  
**PENNSYLVANIA'S  
 4<sup>th</sup> TV MARKET  
 IN YOUR PICTURE**



**WJAC-TV** is the Number One Station not only in Johnstown, but in Altoona as well, and this one-two punch covers an area that rates 4th in the rich state of Pennsylvania, and 28th in the entire country.

Well over half a million (583,600 to be exact) television families look to WJAC-TV for the best in television entertainment.

Add to this the free bonus of WJAC-TV coverage into Pittsburgh, and you have a total market for your sales message that just can't be overlooked, if you really want to tap the potential of Southwestern Pennsylvania.



*Get full details from your KATZ man!*

seasonal. Among many new requests for availabilities: Breeze, Ex Lax, Nash, Vicks.

**American Home Foods**, New York, for its G. Washington instant coffee, begins its new all-radio drive 7 January in some 30 Northeastern markets. Schedule includes mostly I.D.'s and some 20's during daytime hours on peak shopping days, Wednesday, Thursday and Friday, with a minimum frequency of 20 announcements weekly and a maximum of 100. Average is 25 to 35. Schedules, mostly renewals of those which have been in effect during '56, will run through March. Buying is not completed. Agency: Charles W. Hoyt, New York. Buyer: Douglas Humm.

**Beech-Nut Packing Co.**, Canajoharie, N. Y., launches its first saturation spot campaign with its new agency, Young & Rubicam, New York, on 7 January. The plan: the top 31 market areas with a frequency of 50 announcements a week, divided between 10- and 60-second transcriptions during the daytime hours, with two or three stations per market. Preferred days: Wednesday, Thursday, Friday. Jingle stresses "delicious, refreshing." Buying has started. Buyer: Bill Dillard.

**General Foods Corp.**, White Plains, N. Y., for its Instant Sanka, moves into the West Coast this week with its saturation schedules after an East Coast start in October. Pattern: two-week buys at a minimum frequency of 20 announcements per market per week, all live minutes delivered by local personalities. Preferences: morning time, peak shopping days at end of the week. Agency: Young & Rubicam, New York. Buyer: Bob Bleckler. Buying completed.

**Lambert-Hudnut Div.**, New York, starts a radio-only campaign 1 January in 38 major markets for its Listerine Antiseptic mouth wash. Frequency and duration have not been set, but general plan is for 10-, 20- and 30-second announcements to be aired in early morning time. Buying has not started. Agency: Lambert & Feasley, New York. Buyer: Jim Watterson.

## RADIO 'AND TV BUYS

**Chas. Pfizer & Co.**, Brooklyn, N. Y., for its Candettes throat lozenges, is starting to place a seasonal schedule for a 10-week drive from 7 January. The pattern: in radio, transcribed 20's, 30's and 60's at the rate of 24 announcements weekly in 10 markets; in tv, I.D.'s, 20's and minutes on film at the rate of 20 per week in 12 major metro areas, both day and night. Agency: Dowd, Redfield & Johnstone, New York. Buyer: Betty Nasse.

**Lambert-Hudnut Div.**, New York, begins a spot campaign for Quick home permanent in January in 50 to 60 radio markets, 15 to 20 tv cities. Minutes will be used in both media, with saturation schedules in radio and an average of three announcements weekly in tv. Buying is incomplete. Agency: SSCB, New York. Buyer: Vera Brennan.



## To the Point . . .

\* Only three cities in the nation  
have stations with larger average  
audiences than WCCO Radio!

\* More people listen to WCCO  
Radio than all other Minneapolis-  
St. Paul stations . . . combined!  
(53.8% share of audience!)

\* 34% more adults listen to WCCO  
Radio than all other Minneapolis-  
St. Paul stations . . . combined!  
(And it's even better in the daytime!)

The point is: If you have an advertising  
message for the vast, 109-county primary  
area† served by 50,000-watt WCCO Radio,  
let us make the point for you!

## WCCO RADIO

*The Northwest's 50,000-Watt Giant  
Minneapolis • St. Paul  
Represented by CBS Radio Spot Sales*

\*Nielsen Station Index reports, June-August '56,  
total station audience, total day, seven-day week.

†SAMS.

## RADIO RESULTS

### VACUUM CLEANERS

SPONSOR: United Vacuum Stores, Inc.

AGENCY: Direct

**Capsule case history:** United Vacuum Stores in Scottsbluff, Neb., retailers of General Electric vacuum cleaners, had as its objective the sale of \$1,000 worth of vacuum cleaners per week by each salesman. To help achieve this \$1,000 weekly quota, United Vacuum began sponsorship of a quarter-hour radio program on station KNEB. The store bought *Mystery Tune* on Monday, Tuesday and Wednesday of each week for a six-week period. United's salesmen obtained leads on potential customers directly through radio program call-ins. The call-in response to the sponsor's program on KNEB was such that all salesmen received enough prospects for their entire week's work. Meeting a \$1,000 weekly quota became no problem. Lee Harshbarger, United's sales manager, stated that the results of the ad campaign left them with only one need—more salesmen to follow up the leads. United Vacuum was able to abandon the original plan of buying a quarter-hour of radio daily because the response from only three programs was so great. Cost of the entire campaign amounted to \$300.

KNEB, Scottsbluff, Neb.

PROGRAM: *Mystery Tune*

### SEWING MACHINES

SPONSOR: Marshall-Wells Stores

AGENCY: Direct

**Capsule case history:** Thanks to radio, homemakers in the Great Falls, Montana, trading area suddenly discovered that home just isn't home without a good sewing machine. On 10 October, the Marshall-Wells store in Great Falls had a one-day sale of sewing machines. To promote the sale, a saturation schedule was placed on station KFBB to run only on the day of the sale. The schedule consisted of 26 50-word spots running from 6:00 a.m. to 5:00 p.m. Marshall-Wells paid \$78 for the campaign. Lyle Monroe, owner of the store, states that as a result of this small expenditure a total of 93 sewing machines were sold, many of them to residents of towns other than Great Falls. There were even some Canadians numbered among those attending the sale. Scores of inquiries were received from people throughout the trading area. For every spot broadcast, more than three machines were sold. In a letter to W. C. Blanchette, commercial manager of KFBB, Mr. Monroe expressed his intention to continue use of KFBB because "this sale was a remarkable success, convincing us of radio's sales ability."

KFBB, Great Falls, Montana

PROGRAM: Announcements

### AUTO WASHES

SPONSOR: Grabow Auto Wash

AGENCY: Direct

**Capsule case history:** The rapid creation of a large volume of business is always the goal of a new consumer-service establishment. In the case of the Grabow Auto Wash in Omaha, the problem of producing heavy traffic during the opening days of the new business was solved through the use of radio advertising. Shortly after the opening of their new one-minute auto wash, the Grabow Auto Wash began a campaign on station WOW which ran 18-24 September. The schedule comprised 48 one-minute and 22 20-second spots placed at various times over a period of a week. Commercials offered Grabow's car washing service at the special sale price of 99¢. The \$500 worth of advertising on WOW brought in 1,100 customers, Friday through Sunday during the week of the campaign's run. This meant a dollar volume of slightly under \$1,100 for a three-day period. Car owners from all parts of Omaha and the Omaha retail trading zone responded to the promotion and many new customers have returned to Grabow's since the campaign for car washes at the regular price.

WOW, Omaha, Neb.

PROGRAM: Announcements

### TV SETS

SPONSOR: Allied Television

AGENCY: Direct

**Capsule case history:** Just a few months ago, Allied Television, a retail outlet for tv sets operating stores in four Florida cities, opened a new outlet in Orlando. Shortly after the opening of their Orlando outlet, Allied began a campaign on W-GTO. The campaign was designed not only as promotion for the Orlando store, but also to bolster the advertising being done locally in their other Florida markets. Radio, however, was the only advertising medium used in the Orlando market. W-GTO began carrying commercials on 13 September. During the three-week period immediately preceding the campaign, 214 tv sets were sold in all five stores. The first three weeks of the ad campaign brought a sharp increase; sales climbed to a three-week total of 576 sets, well over twice the number sold during the same time period before the campaign. Of 236 sets sold during the third week of the ad run, 109 were sold in the new Orlando store whose only advertising was the series on W-GTO. The campaign consisted of 10 one-minute spots per week for 12 weeks. Cost to the Sponsor was \$1,215.

W-GTO, Haines City, Florida

PROGRAM: Announcements

*Chicago, Chicago,  
that Dairy Food Town—  
Leader in  
Milk Processing,  
Number One Butter  
and Egg Market  
in the United States!*



... AND  
**THE PURE MILK ASSOCIATION  
SELLS MILK IN CHICAGO  
WITH WMAQ's MARY MERRYFIELD**

During Dairy Month, Mary Merryfield suggested that listeners write to the Pure Milk Association for recipe booklets. More than 3,000 requests resulted! That's the kind of promotion Chicago's Pure Milk Association credits with upping bottled milk sales-volume by a phenomenal 22% last year.

It's the kind of result that *all* of Mary's sponsors enjoy on her Monday-Friday (12:00-12:55 pm) broadcasts. Fashion, beauty, home, careers — Mary Merryfield offers news and advice



on almost every phase of daily living, while she sells for such other leading advertisers as Bengay, Birds-Eye, Clapp's Baby Foods, Fould's Macaroni, General Food's La France, Ralston Purina, Slenderella and United Fruit.

Let NBC Spot Sales show you how Mary Merryfield can lead you to greener sales pastures . . . for as little as 26¢-per-thousand-listeners. In New York, a call to your NBC Spot Sales representative brings you an immediate Radio-Phonic Spot Buying audition by telephone.

# WMAQ



Radio leadership station in Chicago

SOLD BY



**SPOT SALES**

# News and *Adweek* WRAP-UP

## ADVERTISERS

### Two advertisers' response to agency branch office question

One of the bases on which the Grey agency got the Greyhound Bus account offers an interesting contrast in solicitations.

When Foremost Dairies turned its ad business over to BBDO recently it stated that one of the basic reasons was that BBDO had offices around the country.

Greyhound's ad program is also conducted along regional and local lines, but Grey had an answer for the regional office angle.

Grey cited the fact that it had achieved much success for NBC properties through single office operation.

Greyhound's ad budget is \$5 million. Foremost's \$4 million.

Florida real estate development project is using network TV schedule of 13 one-minute spots on NBC-TV's *Today* show to promote sales of home sites. Cost of campaign is \$30,000. . . . General Mills new corporate signature will be in the shape of a TV screen surrounding the firm's name. The new signature will be used in advertising and promotion material as well as on packages and stationery, etc.



AGENCIES: Walter Bunker (l) is new L.A. chairman of Adv. Council's Radio-Tv Com. Edwin Ebel (r) heads Natl. Com. See above

With the dropping of its *Walter Winchell Show*, P. Lorillard is concentrating on CBS-TV's *Jackie Gleason* for even greater merchandising and sales promotion at the point-of-purchase level. Ample Mr. Gleason will be amply displayed via banners, window displays, carton cards, shelf-barkers, posters and counter displays. Commercials on the show are being integrated by use of UPA cartoon featuring Gleason's and Art Carney's voices with visual portion using bus driver cap and battered felt hat worn by the stars in their Honeymooners skits.

From \$187,000 to \$400,000 per month is Slenderella's ad budget rise this past year. For 1957 Slenderella plans to spend \$5 million on advertising with 75% going to air media. . . . **Lewyt Corporation** has scheduled a \$4,500,000 advertising budget for 1957 with approximately \$1,000,000 slated for radio and TV.

## AGENCIES

### Cunningham & Walsh—Mayers— Brisacher, Wheeler consolidate

Cunningham & Walsh (New York), Mayers Co. (Los Angeles), Brisacher, Wheeler & Staff (San Francisco) and Cunningham & Walsh (Chicago) - formerly Ivan Hill, Inc. will consoli-



RADIO STATIONS: Offering pearls to advertisers KGW, Stockton, Calif., sends a pretty model with "gems." See page 76

date as of 1 January into one national advertising agency. The firm will use the Cunningham & Walsh name.

Termed "an entirely new plan of agency operation," the consolidated agencies will form one unified corporation with a single class of common stock and a single board of directors.

A National Management Committee made up of two members of each office will be formed, and an exchange personnel program instituted.

**Grey's second Annual Management Conference** held at New Hope, Pa., found Lawrence Valenstein, Chairman of the board, reviewing the year and analyzing the agency's growth not only in increased billings but also in manpower skills. Valenstein also pointed out that one of Grey's aims for 1956, increased diversification of accounts, has been achieved. Most recent account additions are Greyhound Bus and Youngstown Kitchens . . . . **Walter Bunker**, v. p. of BBDO, has been appointed chairman of the Advertising Council's Radio-TV Committee in Hollywood. Edwin W. Ebel, v. p. advertising and consumer relations of General Foods, heads the national Radio-TV Committee.

**The all-radio agency**, Time & Copy, Memphis, has now expanded to other media and moved to larger



TV STATIONS: Promotion mileage—fire engine mascot in use by TV stations, WBUF, is new Pied Piper of Buffalo. See page 74

**YOUR BUSINESS FRIENDS AND  
ASSOCIATES WILL APPRECIATE  
YOUR XMAS GIFT OF 52 ISSUES  
OF THE NEW WEEKLY SPONSOR-  
THE MAGAZINE BUSY TV AND  
RADIO ADVERTISERS USE. NOW  
OUT EVERY FRIDAY.**

Make up your gift list now  
and send it to **SPONSOR**  
40 East 49th Street, New York 17, N.Y.

quarters at 651 South Cooper.

**New agency appointments:** Grey which currently handles the RCA Custom Records, RCA Victor Records and NBC Media accounts will soon add the NBC Film Division. R. David Kimble is the account executive . . . United States Tobacco has appointed C. J. LaRoche to handle its entire line including: Copenhagen snuff, Model, Old Briar, Sano, Encore and other cigarettes. . . . Procter & Gamble's recently acquired Duncan Hines line of baking mixes, muffins, brownies pancakes, and hot rolls will be assigned to Gardner as of 1 April. The cake mixes will go to Compton on the same date. . . . Compton also has been appointed to handle Sterling Brewers account. . . . Chemway has appointed Donahue & Coe for Lady Esther cream and powder as of 1 January . . . Geyer has been named agency for Hudson and now handles all of American Motor's advertising.

## REPS

### Petry Tv urges auto daytime spot drive for '57

The Television Division of Edward Petry and Co. has prepared a presentation for automotive advertisers and their agencies. "Mrs. America's own Showroom" points up that more than a third of the nation's drivers are women, and woman's expanding role as "family chansfleur" and "budget director" are key reasons why the industry can profit from specific daytime tv campaigns directed at her special interests in the family car buy.

The presentation reports that the percentage of car ownership is highest among the younger, larger families of the nation and that the housewives in our younger, larger families are the strongest supporters of daytime tv. Citing Nielsen studies for TVB which show that more than seven out of 10 tv homes watch tv on the average weekday, it recommends the use of spot tv announcements for maximum import in these "25,000,000 Showrooms."

### NBC Spot Sales merchandises its ads to stations

NBC Spot Sales New Business and Promotion Department is sending to the stations it represents a presentation that emphasizes the efforts of NBC

Spot Sales to sell the over-all concept of spot broadcasting through: (1) its "Sold On Spot" campaign in trade papers; (2) select mailings to a list of advertising executives; (3) its "Leadership Station" advertising campaign.

KNAC-TV, Channel 5, Fort Smith, Ark., tower 645 feet above average terrain; 25 kw visual; owned by American Television Co. KICA-TV, Channel 12, Clovis, N. M., tower 210 feet above average terrain, 30.2 kw visual, owned by KICA-TV. KICA, Inc. WRAL-TV, Channel 5, Raleigh, N. C., tower 1,170 feet above average terrain, 100 kw visual, owned by Capitol Broadcasting Co.

Single construction permit went to the Birmingham Television Corp. for Channel 42, Birmingham; permit allows 16.6 kw visual.

**WMGT will return to the air** after the first of the year as a satellite of WCDA and WCDB, Albany-Troy, New York. WMGT's tower and antenna were blown down last February.

. . . **Promotion mileage** chalked up by WBUF's fire engine now stands at 400 actual miles plus uncounted goodwill. Extra dividend from Buffalo's younger set who follow the 1921 American-LaFrance 1000-gallon pumper wherever it goes. (See picture page 72.)

## TV STATIONS

### NARTB finds am-tv stations have same profit margin

NARTB's annual revenue-expenses-profits survey shows that the "typical" television station and the "average" radio station have almost the same profit margins based on total revenue. The figure is 8%.

The survey points out that the profit margins are similar despite the fact that total revenue of the tv stations is three times the revenue of the radio stations.

The association's survey is based on 1955 operating data prepared by its Employer-Employee Relations and Research Departments.

### WNBQ will have regular color promotion meets

NBC's Chicago station, in line with its all-color operation, is establishing a "Color Awareness Program." Titled "Q-Cap," it will consist of regular monthly meetings between department heads, management-level executives and color specialists. Purpose is to plan promotion for audience awareness and sales along color lines.

Henry T. Sjogren, assistant general manager for WNBQ, will supervise Q-CAP and Howard W. Coleman, color sales development manager, will be co-ordinator.

**Tv applications:** Between 19 November and 2 December three new tv stations took to the air, and one received a construction permit.

New stations on the air include

WWLP in Springfield, Mass., is offering a whole year's advertising free for the first manufacturer of tv sets who puts out nothing but all channel apparatus. . . . **WSYE-TV**, Elmira, N. Y., is the first station to install the new G. E. program control system which automatically schedules all switching for programing slides, films, network and audio.

**Sylvania Awards** have gone to: KNXT, Los Angeles for "outstanding local educational program"; WKNO, Memphis, received a special citation in educational program category; WPIX, New York, for "outstanding local public service"; special citations in local public service category also went to WAAM-TV, Baltimore, WTVJ-TV, Miami, and WBRC-TV, Birmingham; KOMO-TV, Seattle, for "outstanding local news and special events"; a special citation to WPIX, New York, in the same category; and to WBZ-TV, Boston, for "outstanding local children's program"; KTRK-TV, Houston, also received a citation in the children's program category. . . . **Edison Foundation Award** was won by KRON-TV, San Francisco, as "the television station that best served youth."

**“SOUND-FACTOR”**

*The Sparkle of  
Creative Planning  
for  
Impressionable Living  
with*

**WSRS**

THE METROPOLITAN VOICE  
FOR  
PERSONALITIES OF DISTINCTION  
WITH  
MUSIC AND NEWS  
ON  
GREATER CLEVELAND'S  
NUMBER 1 STATION

SOUND-FACTOR DISCOUNT PAYABLE ONLY  
TO RECOGNIZED ADVERTISING AGENCIES  
BY WSRS, INC., CLEVELAND 18, OHIO



## available...

Participating Spots in a Schedule of Dominate Programs in Oklahoma's Biggest Market!

### mystery playhouse

6 Nites a week  
at 10:30 p. m. . . .

Every Sunday

**MR. DISTRICT ATTORNEY**

Every Monday

**CITY DETECTIVE**

Every Tuesday

**RACKET SQUAD**

Every Wednesday

**SAN FRANCISCO BEAT**

Every Thursday

**HEADLINE**

Every Saturday

**CONFIDENTIAL FILE**

Buy MYSTERY PLAYHOUSE  
at Class B Rates . . . (Participating)



Full length, top Warner Bros.  
features, 6 nights a week  
11:00 p. m.

Buy THEATRE 8 at Class C  
Rates. (Participation)

Reach the people with the kind of  
entertainment they like. Cover  
TWO of Oklahoma's major markets  
at ONE Low Cost.

Call Your Nearest AVERY-KNODEL Representative for Complete Information.



MUSKOGEE — TULSA  
TULSA BROADCASTING COMPANY

Box 9697, Tulsa, Oklahoma

MIKE SHAPIRO  
Managing Director

## RADIO STATIONS

### KWG casts pearls before advertisers

Promotion gem from KWG: to highlight ownership changeover, the Stockton, Cal., station sent smartly wrapped gift boxes to all store owners and ad managers in its area. Each box contained a simulated pearl plus a "pearl of wisdom" testimonial from Martin's Jewelry Store.

Martin's, a long-time KWG advertiser, wrote a letter detailing the fine results they had gotten from nine years of sponsoring the station's 15-minute morning newscast. Letter and pearl were distributed by an attractive model.

KEX, Portland, Ore., switches to local programming on 17 December. This completes Westinghouse radio stations changeover from network to "home town" operation. . . . WWDC's "name the animals" contest for radio timebuyers was won by William E. Stauber of the Harvey-Massengale Agency. The Washington, D. C., station also picked six runner-ups and one special prize for a "censored" entry. Stauber's names for the political party symbols were "Patience and Prudence."

Edison Foundation Award to WOWO, Fort Wayne, as "The Radio Station That Best Served Youth." WNYC, New York, also got a special citation for its "Annual Science Seminar."

## COMMERCIALS

By-passing rear-screen projection technique, Transfilm's latest spot for Old Gold was filmed at the Brooklyn Navy Yard with an aircraft carrier for background. Transfilm used a platform built to support 10 persons (including two shipfitters, navy officer, cameraman and assistants), then used a crane to raise the platform 120 feet in the air catching the ship's hull, hangar and flight decks in the background as the commercial spiel was given.

Filmack is offering free four-panel storyboard forms with individual sections for video, animation-background, audio and timing. Write to Filmack Studios, Dept. P., 341 West

## HEY, TONI . . .



THE TALK AT THE  
NBC CONVENTION  
IS ABOUT JOE'S

## FULL WAVE!

It's his slick, sensational

## KELO RADIO

## NEW MIRACLE

**1,032**

**FT. TOWER**

• is anything higher?

Midwest's biggest radio tower, equivalent to 13,600 watts, makes KELO RADIO a new regional station. And our rates make this your best regional buy! Let Joe Floyd's miraculous, far-reaching KELO be

YOUR ONE GREAT RADIO  
DOORWAY TO A VAST  
NEW REGIONAL MARKET!

**N E K E L O R**  
**A D I O**

**SIOUX FALLS, S.D.**

One of the Midwest's Leading Radio  
Stations Affiliated with NBC

JOE FLOYD, President

Evans Nord, Gen. Mgr. Larry Benton, V.P.

Represented by H-R

**NOW\***  
IN PHILADELPHIA

**\$15<sup>00</sup>**

for less than

*you can buy 1 minute spots\* on WIBG's . . .*

# **TOP-o'-the MORNING SHOW**

It's no wonder sponsors are picking up the tab fast. The Hottest Morning Man in Philadelphia . . . that's TOM DONAHUE. Here at last, is an outstanding morning personality that is realistically priced. (See chart below)

Before they are out of bed, radio clocks are automatically set to the bright spot on the dial . . . 990 . . . it's a Phila. habit. Distinctive style ala Donahue plus WIBG's POWER PACKED 10,000 Watts make the big difference! If you want more sales at a lower cost . . . you want Tom Donahue. Call Radio Representatives today!

## **TOM DONAHUE**

Bubbling brimming "Big Tom's" personality is a real morning waker-upper.

## **CHARTER ADVERTISERS**

signing before December 29, 1956 deduct 15% from net price on all 13 week firm contracts.

### **TOP-O'-THE MORNING with TOM**

*ANNOUNCEMENTS	ONE MINUTE	THIRTY SECONDS
1 Time	\$30.00	\$21.00
13 Times	29.00	20.50
26 Times	28.00	20.00
52 Times	27.00	19.50
104 Times	26.00	19.00
156 Times	25.00	18.50
260 Times	24.00	18.00
312 Times	23.00	17.50

ADDITIONAL DISCOUNTS: Deduct 15% from above rates for announcements prior to 7:00 AM or after 9:00 AM • Announcements: Six announcements a week, deduct 10% off the earned frequency • SPECIAL RATES for NEWSCASTS.

**W I B G**

UBURBAN STATION BLDG., PHILA. 3, PA., RI 6-2300  
National Representative: RADIO-TV Representatives

**990**  
**10,000 WATTS**  
**Pennsylvania's most powerful  
independent**

One very small boy to companion, as they leave movies:

"I like tv better. It's not so far to the bathroom."

KGNC AM & TV  
Amarillo  
NBC • Reps: The Katz Agency

You can't cover America without

MON TANA  
The Continental Divide Station  
KXLF-TV4

Metropolitan Montana



Top power 1 and 1/2 miles in the sky.

44th. St. in New York or Dept. P., 1327 S. Wabash in Chicago. . . . **Expansion at Shamus Culhane Productions** with new Chicago offices. Burton Nueburger, former v.p. in charge of Midwest sales for Ronald Reed, will be the new Culhane Midwest sales manager operating out of the new Windy City headquarters.

**Fred A. Niles Productions** winds up its first year with gross billings topping first year estimate of one million. Original prediction 12 months ago at opening of the film firm has been exceeded by almost \$200,000 company reports.

#### Lever Bros. to get FPA quality improvement preview

The Film Producers Association's seminar on methods of improving film commercial quality will be previewed for Lever Bros. agencies, FCB, OB&M, BBDO, JWT, SSCB, and K&E, on 17 December. Lever, long concerned with the quality problem, can be credited with sparking FPA's plans.

The ambitious undertaking, which will cover procurement practices, production, planning, opticals and effects, color, lighting, print control and a Look at the Future, was worked out in cooperation with the New York film laboratories and represents the first major industry-wide attack in the interest of better service.

The seminar will be available to all interested agencies and firms after the first of the year.

#### NETWORKS

##### It's SRO for ABC TV's John Daly News

World crisis seems to be stimulating tv sales in the news department. ABC TV's across-the-board *John Daly News* show has just signed General Cigar to sponsor Monday through Friday until 14 March. In March the tobacco firm will relinquish the Thursday and Friday segments to E. I. DuPont de Nemours. The latter will exploit its Finishes Division.

Agency for General Cigar is Young and Rubicam; for DuPont, BBDO.

**General Foods** is stepping out of its 3 December and 17 December sponsorship of CBS TV show, *Decem-*

*ber Bride*, in favor of Schulton, Inc. The toiletries firm will push for holiday sales . . . **NBC TV** will revive *Truth or Consequences* to fill the 11:30 to noon spot in the new Monday through Friday morning realignment. No sponsors set as yet.

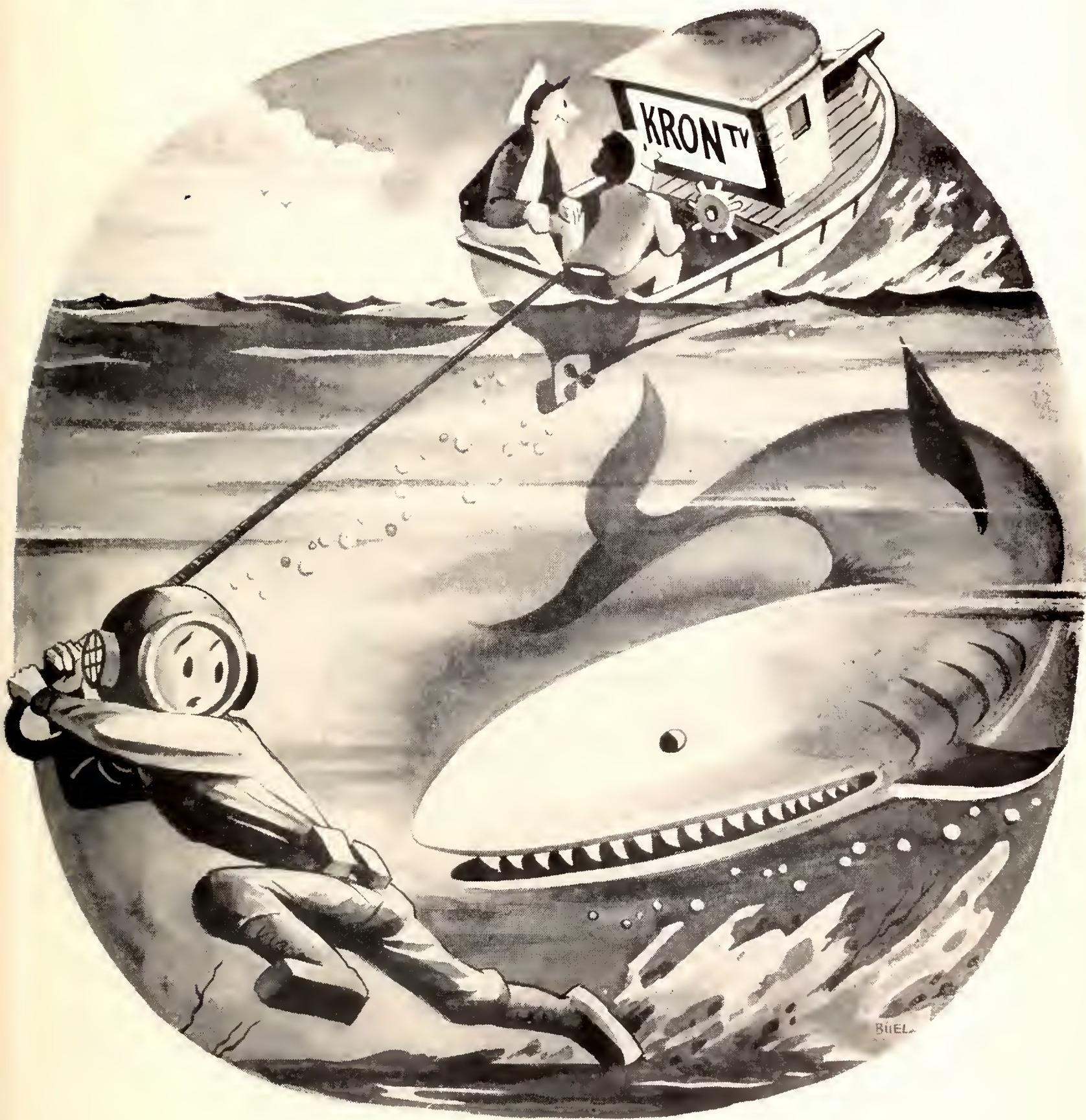
**ABC Radio** has picked up three more contracts—all for 52 weeks. This makes five year-long pacts signed in the past two weeks and brings over \$2,500,000 to the network's coffers. Two of the sponsors are renewals for *Breakfast Club*, Bristol-Myers and General Foods. Third contract, also a renewal, is by the Assemblies of God for *Revival Time* . . . **NBC reports October sales** on its O & O radio stations as 28% over the same period in 1955. Thomas B. McFadden, v. p. of NBC Owned Stations, credits growing demand for local and national spot availabilities in and around network shows along with increased advertiser interest in radio for the sales record.

**Free lecture course** for producers, editors and writers on "Script Reading for Tv" is being offered by the Theatre Guild (producers of CBS TV's U. S. Steel Hour) at 23 West 53rd St. in New York. Opening session will be 3 January . . . **NBC TV's spectacular, Producer's Showcase**, got big ratings of 33.0 and 40 million viewers (ARB)



"KRIZ Phoenix taught her to mix easily."

# KRON is TV in SF



San Franciscans are sold on KRON-TV

ADVENTURE  
TIME  
6 P.M. Mon.-Fri.  
AVAILABLE

S. F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD



**BEATS  
COMBINED  
COMPETITION  
BY 77%  
IN ATLANTA"**

says Harry A. Binford, Jr.  
Bearden, Thompson, Frankel  
& Eastman, Scott • Atlanta, Georgia

Details upon request



10 E. 44th St., New York 17, OXFORD 7-5880

**TIMBER-R-R**  
POWER LUMBER  
AGRICULTURE

Take a fresh look at  
A NEW MAJOR MARKET  
for your product with a  
QUARTER BILLION  
DOLLAR BUYING  
POWER.\* The EUGENE  
LANE COUNTY AREA  
is the LARGEST WEST  
COAST MARKET between  
San Francisco and  
Portland.

\*SM '56

**CBS Radio**  
**5,000 WATTS - 1280 KC**  
**KERG**  
**EUGENE, OREGON**  
WANT MORE FACTS?  
-CONTACT WEED & CO.

with "Jack and the Beanstalk" show with high kid appeal. The child-angle seems to reap success as witness *Peter Pan* and *Wizard of Oz* too.

**Sylvania Award Winners.** ABC TV shows cited: *Omnibus*. ABC also received a special award for political convention coverage. CBS TV shows were: *Playhouse 90*, *U. S. Steel Hour*, *Out of Darkness* (special on mental illness), *See It Now*, and *Captain Kangaroo*. NBC TV shows were: *Kraft Theatre*, *Ernie Kovacs Show*, *Opera Theatre*, *Kaiser Aluminum Hour*, *Project 20*, *Matinee Theatre*, and *Spectacular, The Bachelor*. NBC president, Robert Sarnoff, also received a special award for outstanding contribution to music on tv . . . **Closing date for the George Peabody Radio and Tv Awards** is 10 January 1957.

**CBS TV's Extended Market Plan** continues to gain acceptance according to figures just released. EMP now has 31 participating stations and a total of 60 advertisers using one or more of the smaller market stations.

## FILM

### Contracts, shmontracts, let's shoot the show already

The tangled web of corporations and contracts involved in film production in these days of high taxes and capital gains is well illustrated by the signing of movie actor Rory Calhoun to star in Screen Gems' *Here Comes the Showboat*, most costly show yet produced by the syndicator.

Calhoun signed through Calhoun-Orsatti Enterprises (an independent film company headed by the star and his agent Vic Orsatti) with Briskin Productions, a producing company, which releases exclusively through Screen Gems and which is headed by Irving Briskin, who is vice president in charge of production for Screen Gems, which is a subsidiary of Columbia Pictures and which will distribute the series. And that's not all. Other contractual links provide for (1) Calhoun-Orsatti Enterprises to produce additional programs for Screen Gems, starring personalities other than Calhoun, (2) Calhoun-Orsatti Enterprises to produce feature films for Columbia Pictures, (3) Columbia Pictures and Screen Gems to finance and release all films.

**Ziv International** has wrapped up a dozen major program deals in England, West Germany, Japan, the Philippines, Mexico, Puerto Rico, Venezuela. . . . **California National Productions**, NBC subsidiary, will put *Silent Service*, submarine saga, into syndication. . . . **Guild Films** has sold *Captain David Grief*, top coast show, to D-X Sunray Oil in 40 markets, making a total of three big regional sales in 72 markets.

**Screen Gems** bid for dominance in distribution field, highlighted by ae-

**YOU'LL SELL  
MORE ON  
CHANNEL 4**  
in the El Paso  
Southwest!

- KROD-TV dominates El Paso County\*
- KROD-TV is the only station to reach Alamogordo (set penetration 80%) and Silver City (61).
- 98% reported Excellent or good reception for KROD-TV in Las Cruces (81.3 penetration) while only 10% reported the same for station "B"

\*March 1956, Telepulse and Telepulse on set ownership.

**KROD-TV**

CHANNEL 4

EL PASO TEXAS

CBS - ABC



AFFILIATED with KROD-600 kc (5000w).  
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

**More People  
Listen MORE  
to WAPI**  
BIRMINGHAM  
THE Voice OF ALABAMA  
John Blair & Co.

Mr. Willard Moneymaker says:

**"Our increasing success is due  
in great measure to the superb job  
done by WKNB-TV"**

letter on file

Mr. Erwin Needles  
WKNB-TV  
1422 New Britain Avenue  
West Hartford 10, Connecticut

Howard Cleaners

IT COMES CLEAN FROM **Howard's**  
402 WEST MAIN STREET • NEW BRITAIN, CONNECTICUT

October 10, 1956

Dear Mr. Needles:

I have been meaning for some time to write you, to express my appreciation to Channel 30 for the excellent job it has done in serving Howard Cleaners and for the invaluable role it has played in establishing the good name and success Howard Cleaners enjoys today.

You know that Howard Cleaners began using Channel 30 several years ago; in fact, we are one of your oldest advertisers.

Thanks to the great and constant flow of customers our Channel 30 advertising brought us, we have been able to improve our services to the point where we are an acknowledged high-quality cleaning firm. Howard Cleaners offers truly quality service at all our branches. At the same time, the number of customers has continued to grow. We had 17 stores when we began our advertising on WKNB-TV; now we have 20.

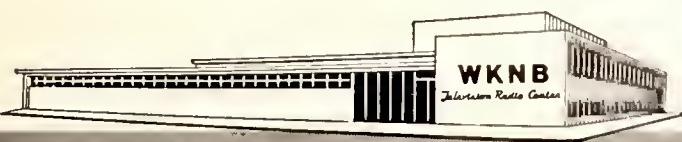
I believe that our increasing success, our growth and our fine reputation are due in great measure to the superb job done by Channel 30 and the respect which your viewers have for the products and services advertised on your station.

I am proud and pleased with the progress Howard Cleaners has made and sincerely hope our mutually beneficial relationship continues.

Sincerely,  
HOWARD CLEANERS  
*Willard Moneymaker*  
Willard Moneymaker

Our own programs, plus all the NBC shows make a *powerful and convincing* sales vehicle. If you want *productive advertising coverage* at low cost, WKNB-TV is one of America's great TV buys. WKNB-TV packs a powerful advertising wallop—375,000 sets—94% saturation in Hartford County.\*

\*ARB April, 1956



Represented Nationally by The Bolling Company

Basic NBC **WKNB-TV** channel 30

Studios and Offices West Hartford 10, Conn.

# KTRE-TV

CHANNEL 9

**SALUTES**

# NBC

We're proud to be serving  
nearly 60,000 in East  
Texas with NBC-TV basic  
programming.

(Via KPRC-TV)

# KTRE-TV

CHANNEL 9

**LUFKIN, TEXAS**

Vice-President and General Manager  
Richman Lewin

National Representatives  
Venard, Rintoul & McConnell

Southwestern Representatives  
Clyde Melville & Company

quisition of Hygo and Unity Tv Films, is also pointed up by December production schedule. Ten new film series will go before the camera. Screen Gems now has 10 web, 11 syndicated shows, 736 features, 706 serial episodes, 216 cartoons, 200 live action comedies.

Sterling Television has sold *Bowling Time* in more than 150 markets. . . . ABC Film's *Sheena* was responsible for WPIX, New York's, domination of Saturday 6:30-7:00 p.m. slot for first time. Source is November ARB. . . . AAP sale of entire Warner Bros. library to WGN-TV, Chicago, involved percentage of profits to distributor.

## RESEARCH

### ARF elects new directors, officers

Following the Advertising Research Foundation's second annual conference, the following officers were elected: Dr. W. H. Wulfeck, chairman of the board. Dr. Wulfeck is chairman of the executive committee at William Esty, Ben R. Donaldson, vice chairman. He is director of institutional advertising for Ford Motor Company. E. P. Seymour, re-elected treasurer. Mr. Seymour is v.p. at Crowell-Collier. William A. Hart, re-elected president. Edward F. Herrick, re-elected secretary. All the above except Herrick are directors.

Newly elected directors include: David Adams, executive v.p. of NBC; Rex Budd, Campbell Soup Co. advertising director; Frederick R. Gamble, president of AAA; Andrew Heiskel, publisher of *Life*; Walter C. Kurz.

*Chicago Tribune* manager of general advertising; Fred B. Manchee, BBDO executive v.p.; Henry Schachte, Lever Brothers v.p.; and Paul B. West, president of the Association of National Advertisers.

**Network tv viewing** continues to climb, according to latest Nielsen total audience figures. Nielsen's 10-month report for this year shows 1956 topping 1955 in nighttime, weekday and weekend daytime periods. Nighttime watching is one million homes above last year, daytime 457,000 over, and weekend daytime 770,000 higher.

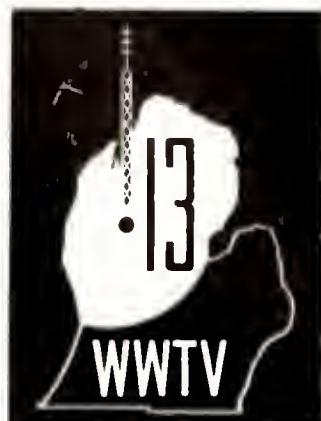
## STOCK MARKET

Following stocks in air media and related fields will be listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 4 Dec.	Tues. 11 Dec.	Net Change
<i>New York Stock Exchange</i>			
AB-PT	23 <sup>3</sup> / <sub>4</sub>	23 <sup>3</sup> / <sub>8</sub>	- <sup>3</sup> / <sub>8</sub>
AT&T	170	168 <sup>1</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>8</sub>
Aveo	57 <sup>8</sup>	53 <sup>4</sup>	- <sup>4</sup> / <sub>8</sub>
CBS "A"	30 <sup>1</sup> / <sub>4</sub>	33 <sup>1</sup> / <sub>4</sub>	+3
Columbia Pic.	18 <sup>1</sup> / <sub>2</sub>	18 <sup>1</sup> / <sub>2</sub>	
Loew's	19 <sup>1</sup> / <sub>8</sub>	19	- <sup>1</sup> / <sub>8</sub>
Paramount	28 <sup>1</sup> / <sub>2</sub>	27 <sup>7</sup> / <sub>8</sub>	- <sup>5</sup> / <sub>8</sub>
RCA	35 <sup>1</sup> / <sub>8</sub>	35 <sup>5</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>2</sub>
Storer	25 <sup>1</sup> / <sub>2</sub>	25 <sup>1</sup> / <sub>2</sub>	
20th-Fox	23	22 <sup>1</sup> / <sub>4</sub>	- <sup>3</sup> / <sub>4</sub>
Warner Bros.	26 <sup>3</sup> / <sub>8</sub>	26 <sup>1</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>8</sub>
Westinghouse	51 <sup>7</sup> / <sub>8</sub>	51 <sup>7</sup> / <sub>8</sub>	+3

<i>American Stock Exchange</i>			
Allied Artists	1	37 <sup>8</sup>	- <sup>1</sup> / <sub>8</sub>
C&C Super	11 <sup>2</sup>	11 <sup>8</sup>	- <sup>3</sup> / <sub>8</sub>
Crowell-Collier	11 <sup>8</sup>	17 <sup>8</sup>	+ <sup>3</sup> / <sub>1</sub>
Du Mont Labs.	17 <sup>8</sup>	15 <sup>8</sup>	- <sup>1</sup> / <sub>4</sub>
Guild Films	23 <sup>4</sup>	25 <sup>8</sup>	- <sup>1</sup> / <sub>8</sub>
NTA	83 <sup>8</sup>	81 <sup>8</sup>	- <sup>1</sup> / <sub>4</sub>

**TOP BILLING** for Michigan's **TOP TV** buy!



**SPARTON BROADCASTING CO., Cadillac, Mich.**

**Not'l Reps.**  
**WEED TV**

*Sick and tired of oppressive taxes?*

# ACT

# HERE'S HOW YOU CAN ACT TO BRING YOUR TAXES DOWN!

Don't just grumble about confiscatory taxes and government spending . . .  
**DO SOMETHING!**

More powerful than the scepter of any king is a five cent pencil in your hand . . . USE IT! Write your Congressman today. URGE HIM to support the recommendations of the bi-partisan Hoover Commission—the greatest study of government economy ever made, and your best hope for a big cut in your income tax. Enacted into law, the Commission's recommendations will effect a balanced budget, slash billions from the public debt, lighten the tax load on American homes by many millions. You can also . . .

**Send this brief message today.**

Hon. \_\_\_\_\_  
House Office Bldg.  
Washington, D. C. 25

My dear Congressman:  
I am one of your constituents. I reside at (insert your address).

As one of our many millions of taxpayers, I am strongly opposed to all needless waste of my money in conducting the business of government. A sub-committee of the House Ways and Means Committee is making a study of the inequities in our Federal Income Tax laws. I think this is politically inspired and will not be objective.

I earnestly urge creation of a NON POLITICAL commission, similar to the Hoover Commission to be appointed by Congress to make an objective study of our entire revenue code with the purpose of eliminating those methods of taxation which destroy capitalism and investment incentive and encourage socialism.

Yours respectfully  
YOUR NAME

## Another step you can take

is to mail the coupon below with your contribution to American Council on Taxation,

Inc. Your gift will help this group of public spirited citizens carry on its program of newspaper, radio, and TV advertising pointing out why our tax laws should be changed, and encouraging all Americans to urge their Congressmen to constructive action.

## Think it over!

Everything we touch is taxed. Every bite we eat is taxed. The clothes we wear are taxed. The land, the salary check we earn. The gasoline we burn, the fuel and electricity we use are taxed. Our transportation and amusements are taxed. The beverages, even the water we drink are taxed. THERE IS NOT ANYTHING IN THESE UNITED STATES THAT IS NOT TAXED!

## Do it today!

Every hour our tax laws remain unchanged means money out of your pocket. A few dollars sent to ACT now can repay you many times over.

## You pay 151 different taxes on a loaf of bread!

Startling? Here are a few more Tax Facts that your contribution to ACT will help to publicize . . . and REMEDY:

- Every newborn American starts life \$2000 in debt.
- If you add up all the income tax you've paid since you started earning, you'll probably find you've paid much more to the government than your total worth today. FOR EXAMPLE:
- A family with an income of \$3500 pays about \$772 in Federal taxes, and state and local taxes take \$271 more. Total taxes: \$1043 . . . NEARLY ONE-THIRD OF INCOME!\*
- A \$7500 family pays \$1964 to Uncle Sam and \$673 in state and local taxes. Total \$2637.\*
- A \$15,000 family pays \$4578 in Federal and \$1579 in state and local taxes. Total \$6157.\*
- A man earning \$200,000 a year is NOT fifty times better off than a man who earns \$4000 . . . because his tax is FIVE HUNDRED times more.
- It takes from \$9000 to \$20,000 of somebody's savings and investments to create one job. When you take a man's savings in taxes, you deny somebody a job.
- Many mothers must work because of steadily rising living costs and taxes. Lack of parental discipline is the greatest contributing factor to juvenile delinquency—combating which adds much to your tax burden.
- The Income Tax is fulfilling the Marxist prophecy that the surest way to destroy a capitalist society is by "steeply graduated" taxes on income and heavy levies upon the estates of people when they die.

\*Includes hidden and indirect taxes.

# ACT

## AMERICAN COUNCIL ON TAXATION

INC.

19 East 53rd Street • New York 22, N. Y. • MURRAY HILL 8-7589

• non-profit, non-partisan, educational organization

### EXECUTIVE COMMITTEE

CHARLES RICHARD ANDREWS, Chairman      THOMAS G. PROCTOR, Attorney, Secretary  
MRS. DWIGHT P. WARNER, Treasurer      DR. HORACE GREELEY, JR.

### ADVISORY COMMITTEE

DR. MAX SPENCER ROHDE  
HON. GRIDLEY ADAMS, Director,  
U. S. Flag Foundation  
GRAHAM PATTERSON, Publisher  
Town Journal Farm Journal  
MRS. PAUL V. McNUTT, Washington, D. C.  
MRS. JOHN H. OVERALL, JR.  
Southampton, New York  
LAWRENCE H. MERCHANT, President  
Autocue, Inc.

J. B. SHEAKER  
New York Investment Counsel  
JOHN F. SULLIVAN, President  
National Circulating Co.  
BRADFORD DURFEE, Textile Manufacturer  
EUGENE BENDER, Tax Consultant  
HARRY S. GOODMAN, President  
Radio-Television Productions  
H. W. SHANE, Publisher, Travel Magazine

AMERICAN COUNCIL ON TAXATION, INC.  
19 East 53rd Street • New York 22, N. Y. • MURRAY HILL 8-7589  
a non-profit, non-partisan, educational organization

### Gentlemen:

I want to get into the act to contribute toward reducing taxes and assist in your newspaper, radio and television campaigns to urge all Americans to write to Congress

And have them enact recommendations of the Hoover Commission for removing waste from Government, also to urge . . .

Congress to appoint a non-political commission to make an objective study of our tax structure, especially those phases which destroy individual incentive for savings and investment . . .

To bring about a substantial reduction in income and corporate taxes as soon as possible and a constructive revision of the 16th amendment . . .

Signature \_\_\_\_\_ Address \_\_\_\_\_

My check is enclosed for

Charter Membership \$100.00

Sustaining Membership \$25.00

Contributing Membership \$5.00

Regular Membership \$2.00

Make all checks payable to ACT

# ONLY ONE CAN DO THE JOB

Day and night, seven days a week, WNHC-TV delivers *more* audience at *lower* cost than the next five stations reaching the area combined! Nearest competitor has less than one-fourth the audience. Survey after survey proves WNHC-TV's overwhelming superiority in every part of Connecticut and Southern Massachusetts. Katz has the surveys: ARB, January 1956; PULSE, October 1956; NIELSEN NCS ±2, 1956; and others. Call Katz today!



**WNHC-TV**  
NEW HAVEN-HARTFORD, CONN.

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N.Y.

**WHGB-AM**, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.

National Sales Office, 270 Park Avenue, New York 17, New York

# ...ESPECIALLY IN HARTFORD

# WASHINGTON WEEK

15 DECEMBER

Copyright 1956

SPONSOR PUBLICATIONS INC.

**The FCC has decided to defer approval of the sale of WKNB-TV (uhf) to NBC by New Britain (Conn.) Broadcasting Co., pending a further review of the facts of the case.**

The Commission had approved the transaction a short time ago, but this was before the Department of Justice filed its antitrust suit against RCA-NBC in connection with the trade-sale of the Philadelphia-Cleveland stations.

The FCC had also given its approval to the two-city deal involving Westinghouse.

**Average profit margins for radio and tv stations, as based on total revenue, were almost identical in 1955.**

An NARTB study, released this week, reveals not only the foregoing near similarity but the fact that, though 8% was the average profit for both radio and tv stations, the profit margin varied more widely among tv stations than among radio stations.

The analysis also discloses the average radio station nets \$11,000 in revenue per each full-time employee, while the net for the average tv station is \$15,000.

**A second NARTB study estimates that radio will gross \$491 million in time sales for 1956.**

This represents an increase of 8% over 1955 and a new high for the medium.

**What constitutes privacy invasion in radio and tv still remains an open question.**

By refusing to review lower court decisions in a suit brought against *The Big Story* (NBC) the U. S. Supreme Court has created this situation:

The ruling favoring NBC stands, but a similar case decided the other way in another circuit was not affected.

In that event two contrary decisions would be legally enforceable in different parts of the country.

Charles Bernstein, who had brought the suit, was saved from execution by a Washington News reporter. Bernstein contended that *The Big Story* re-enactment freshened the memories of those who knew about the case.

The district and appeals courts both held that all the facts were a matter of record, had been portrayed in newspapers and that the NBC presentation was such as to protect Bernstein.

**The Treasury Department has closed the door on industry hopes for elimination of the 10% excise tax on all-channel tv receivers.**

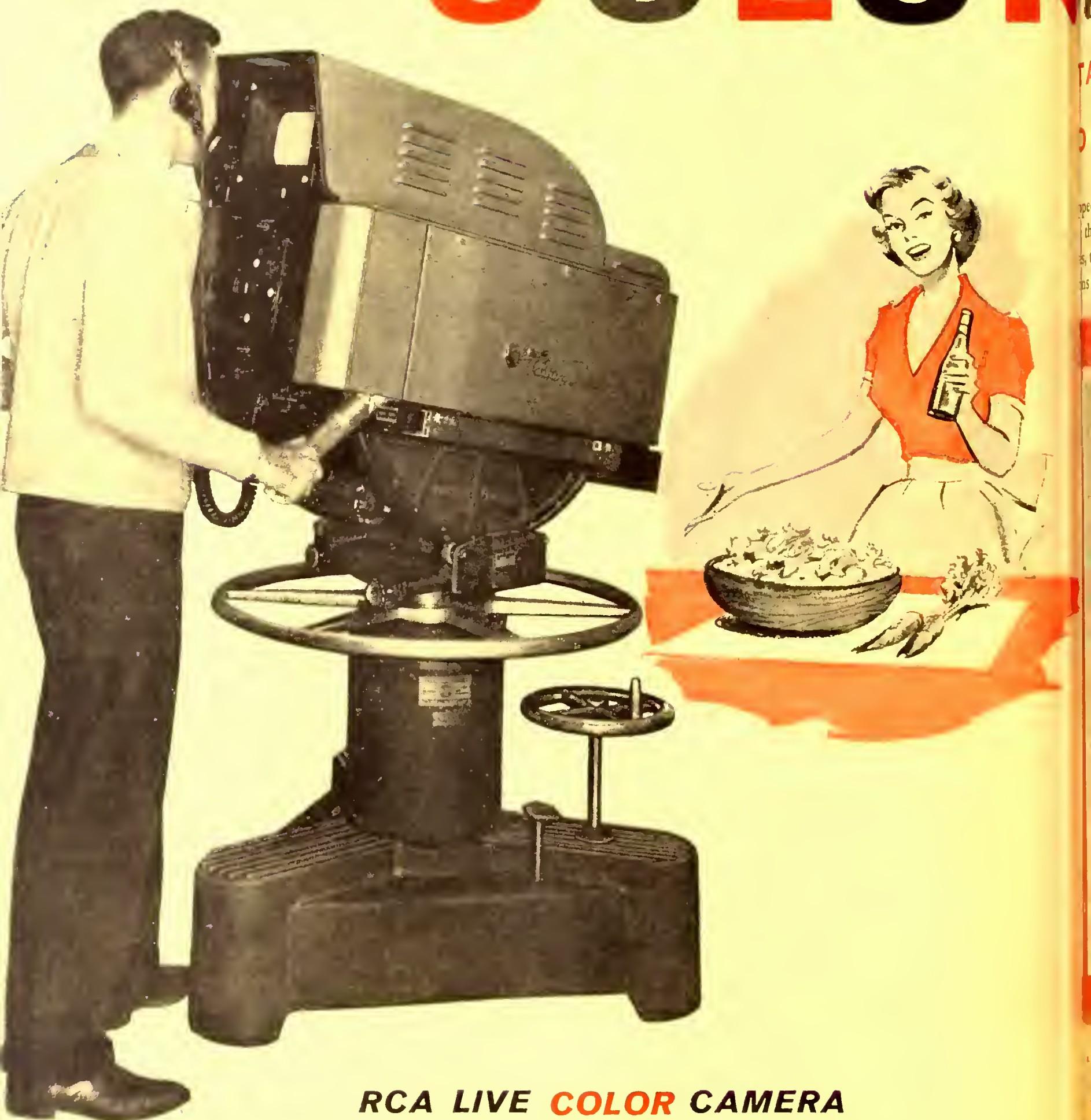
Dan Smith, special assistant to Treasury Secretary Humphrey, told the House Ways and Means excise tax subcommittee that removal of the tax would mean a revenue loss of \$100 million a year.

Smith also made the point—a traditionally held Treasury position—that tax relief for any industry, no matter how hard pressed, will lead to pressure from other still-taxed groups.

FCC chairman George McConaughay had submitted a statement recommending the relief on all-channel sets.

McConaughay said that uhf had not developed as expected, that the establishment of adequate tv stations was threatened and that tax relief might induce manufacturing of all-channel sets.

# COLOR



## RCA LIVE COLOR CAMERA

**"ALL-IN-ONE"  
PROCESSING  
AMPLIFIER**

All-electronic unit provides identical control equipment for both live and film camera chains.

**SPACE SAVING  
EQUIPMENT**

Only 100 inches of rack space required for all equipments necessary to operate camera chain. With monitors and processing amplifier at the console, only  $\frac{3}{4}$  of a rack needed for efficient complete installation.

**NEW  
POWER  
SUPPLY**

**CENTRALIZED  
CONTROLS**

Occupies only  $\frac{1}{2}$  space of former d-c power supplies . . . high efficiency plus high output . . . 1500 ma.

Minimize setup time . . . only two controls in "on-air" operation. In addition, overall stability, peak camera performance and picture quality are assured.

# *means business!*

## **STATIONS NOW USING LIVE COLOR BUILD HIGH SPONSOR INTEREST**

Equipped with RCA Live Color Camera Equipment, alert station managements are trail-blazing the new frontiers of television... adding brilliant dimensions to programming techniques, transforming commercial products into thrilling reality. These progressive television stations are using local color originations to build prestige and stimulate sponsor interest.

### **LIVE COLOR STATIONS**

<b>KHQ, Spokane</b>	<b>WBAL, Baltimore</b>	<b>WJAC, Johnstown</b>
<b>KJEQ, Fresno</b>	<b>WBEN, Buffalo</b>	<b>WKY, Okla. City</b>
<b>KMTV, Omaha</b>	<b>WBTV, Charlotte</b>	<b>WNBQ, Chicago</b>
<b>KOMO, Seattle</b>	<b>WCBS, New York</b>	<b>WOAI, San Antonio</b>
<b>KRCA, Los Angeles</b>	<b>WCCO, Minneapolis</b>	<b>WRCA, New York</b>
<b>KRON, San Francisco</b>	<b>WDSU, New Orleans</b>	<b>WSAZ, Huntington</b>
<b>KTCA, Los Angeles</b>	<b>WFBM, Indianapolis</b>	<b>WTMJ, Milwaukee</b>
<b>WBAP, Fort Worth</b>	<b>WGN, Chicago</b>	<b>WTVJ, Miami</b>
<b>WFIL, Philadelphia</b>		<b>WRCV, Philadelphia</b>

studio originations, and live commercials in color are making sponsors sit up and take notice. Your station can spark the same type of advertiser interest in production of live color pictures using RCA's color camera equipment! For complete technical information call your RCA Broadcast Sales Representative. In Canada write RCA VICTOR Company Limited, Montreal.



RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

**RADIO CORPORATION of AMERICA**  
BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

# SPONSOR HEARS

15 DECEMBER  
Copyright 1956  
SPONSOR PUBLICATIONS INC.

**Look for the transatlantic airlines to start splurging on spot campaigns.**

The immediate reason: To capture the winter tourist trade set adrift when the Cunard Line called off its Mediterranean cruises.

Long-range spot plans are now in the making for Sabena, the Belgian airlines. The campaign, up for client approval, will be handled by Marschalk & Pratt.

**If you plan to see a Broadway show during the holidays, this is the situation:  
Don't set your heart on a certain, specific production.** You may be sadly disappointed; too many hearts are beating in the same tempo.

Leading ticket brokers suggest this procedure:

1) Turn over to a broker a list of the shows you'd like to attend—in the order you prefer them.

2) Note the nights you'd like to go and let him fit availabilities to those nights as best he can. In other words, be flexible.

**It's the wildest season in many years** for the bigger shows. The real toughies to get to see are: My Fair Lady (of course!), Happy Hunting, Auntie Mame, Bells are Ringing, and The Millionaire.

**Through the years, a traditional training school for the operating, administrative, and selling executives of radio-tv has been station relations.** Here is a sample roster of graduates with their current connections and their network origins indicated in parentheses:

**Matt Boylan** (CBS), sales executive, John McGillvra Co.

**Otto P. Brandt** (ABC), v.p.-general manager, KING-TV-AM, Seattle.

**Norman (Pete) Cash** (ABC), president, TvB.

**James H. Connolly** (ABC), v.p.-general manager, KGO-TV-AM, San Francisco.

**Hugh Feltis** (NBC), president, Hugh Feltis Associates, Seattle.

**Carl Haverlin** (Mutual), president, Broadcast Music, Inc.

**Don Isoet** (Mutual), v.p.-general manager, WPIT, Pittsburgh.

**E. M. (Pete) Johnson** (Mutual), president, WCAW, Charleston, W. Va.

**Keith Kiggins** (ABC), v.p., Storer Broadcasting Co.

**Norman Knight** (Mutual), v.p.-general manager, WNAC-TV-AM, Boston.

**Tom Knode** (NBC), v.p. in charge of tv, Edward Petry & Co.

**C. Howard Lane** (CBS), v.p.-managing director, KOIN-TV-AM, Portland, Ore.

**Harry LeBrunn** (Mutual), v.p.-general manager, WLWA, Atlanta.

**John Norton** (NBC), general manager, WMTW, Mt. Washington, N. H.

**Richard Rawles** (ABC), general manager, KPHO-TV-AM, Phoenix.

**O. M. (Pete) Schloss** (ABC), v.p.-general manager, WWSW, Pittsburgh.

**Fred Shawn** (NBC), general manager, WSUN-TV-AM, St. Petersburg.

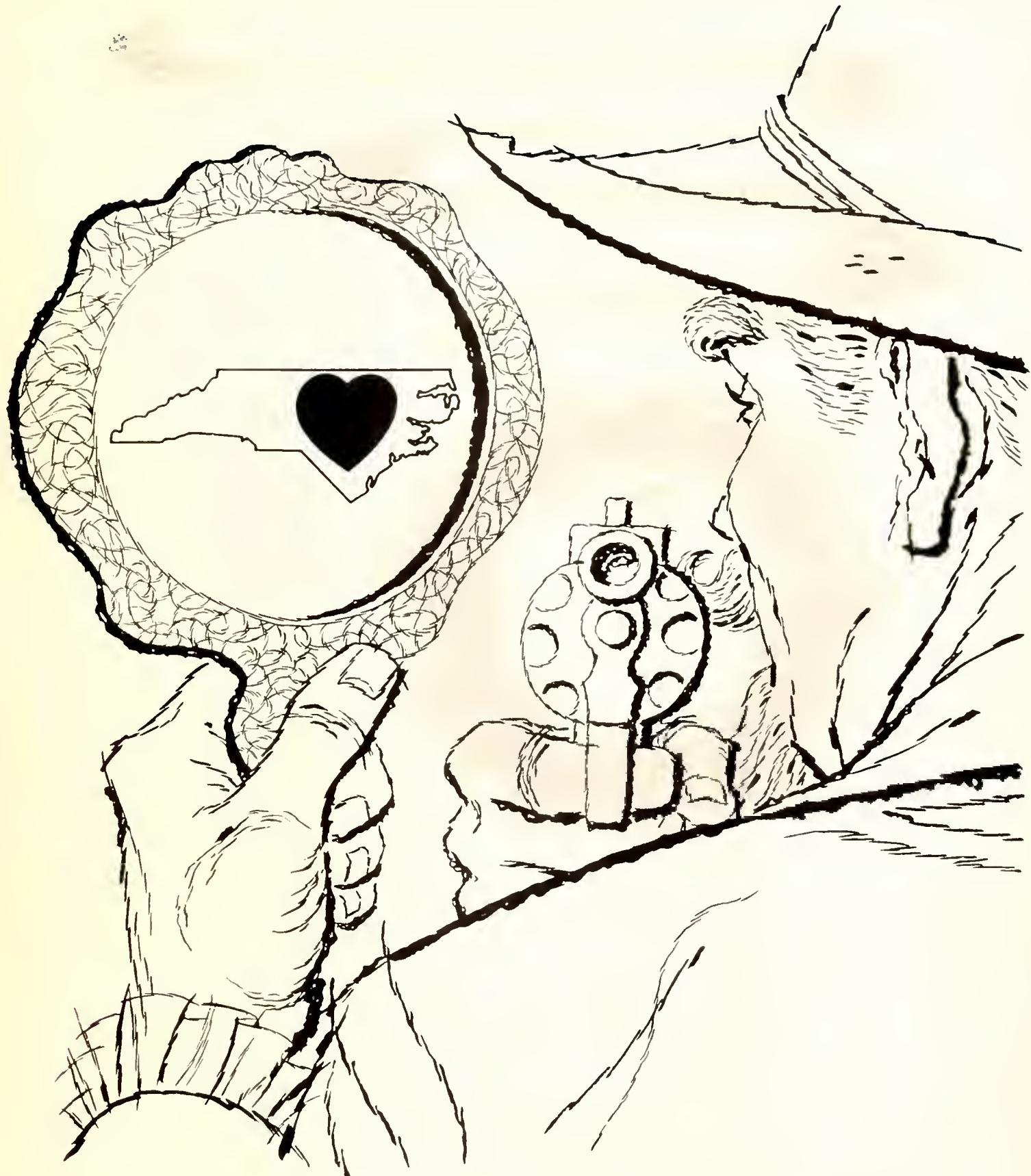
**Jerry Sill** (CBS), general manager, WFPG, Atlantic City.

**Carlton Smith** (NBC), v.p.-general manager, WRC-TV-AM, Washington.

**C. A. (Fritz) Snyder** (CBS), director of development and promotion, Hollingberry.

**Fred Weber** (NBC), v.p., the Friendly Stations.

**William Wylie** (ABC), tv-radio account executive, McCann-Erickson.



## THE MOST IMPORTANT TELEVISION STATION IN THE RISEN SOUTH

Pow. Make like a sharpshooter because you can't miss. Channel Five has (at long last) come alive in a market as big as the side of a barn. Ain't no one station covered this \$2 billion heart-of-Carolina market until now. NBC-TV. 288,745 sets, maybe a couple more. 100,000 unhampered watts. H-R.



## ALL-MEDIA BUYING

(Continued from page 29)

zines space buying and planning.

Group No. 3 is supervised by Thomas Reilly, who is also the newspaper coordinator, and Group No. 1 is the bailiwick of Andrew Zipprich. His second assignment is serving as office management coordinator for the entire media department, counseling on such management matters as vacations and personnel policies.

These group heads function as all-media buying managers, but because the conversion isn't complete they retain their former media specialties. Thus, Miss Wilbur and Phil Branch share their broadcast know-how with the other group supervisors, who are print specialists. They, in turn, cooperate with her on print matters.

This share-the-knowledge pattern is true of buyers, as well. If David Keegan, a buyer heavy on space, has a spot TV campaign running and needs an assist on last-minute buying (and this happens *all* the time!), he might call in Joan Stark, even though she is in another buying group. Miss Stark is a broadcast specialist, because of her previous experience, but she's an all-media buyer as well.

There's flexibility in all directions, and this is how the conversion is being effected.

Joan Rutman, for example, can work on a buying project on any of the many accounts in her immediate buying group, or she can be switched for special duty to any of the other three buying groups. The switch therefore can be either horizontal or vertical.

But how do the buyers learn new media? How, after five to 15 years working with one medium, can they grasp everything they need to know in advertising media new to them?

They learn by watching, and by doing. Buyers sit in on briefing sessions with account people, on research meetings, on all-media presentations, on intra-media department discussions. A print buyer sits in on a conversation between a radio rep and a timebuyer. The timebuyer is called in to see a slide film shown by the Bureau of Advertising (American Newspaper Publishers' Association).

Miss Wilbur, as broadcast coordinator, calls special broadcast presentation meetings when there are new research or sales developments in radio or television. The same holds true for

the newspaper and magazine supervisor-specialists.

Media has its own statistical typing pool, headed by Gloria Quartuci, and a carbon of *everything* typed by five typists goes into what Helen Wilbur calls her circular file. This circular file does just that, however. It's circulated to every executive and buyer in the department, so each is on top of what the others are doing and exposed to any newly compiled data which might be of use.

Dr. Deckinger conducts a special media department briefing meeting every other week, after office hours. It's open to anyone in the department, even the statistical typists. Staff people are free to attend or not, as they choose. The after-hours meeting was an innovation three months ago, and was designed to cope with some of the questions and the problems arising from the new all-media buying system.

He sent a questionnaire to everyone in the department, asking them what they would like to learn about, in general as well as specific media matters. From the answers he got, he developed a list of subjects to be covered at these sessions. These informal get-togethers stress participation rather than lecture, and they've inspired many a sprightly discussion—as well as debate—on the relative merits of ratings, for example.

Buyers heavy on space experience are sent to the radio and television timebuying seminar sponsored each week during the winter season by the Radio and Television Executives Society in New York. Two or three Grey buyers attend each seminar. Likewise, broadcast buying specialists check in on meetings, conventions and symposia which tend to fill in the gaps in their knowledge of other media.

They work intensively, of course, with research tools. There's the age-old problem of a craftsman mastering his tools before he can get beyond the technique into the realm of thought and theory. And, in Grey's thinking, a buyer can't even begin to understand or help solve the complex problems of his client until he has mastered the tools of his own craft.

His buying tools are facts and figures, statistics and readership surveys and ratings and costs-per-1,000. Grey's objective is to have its buyers master the mysteries of the numbers game, and transcend them to a height of perspective where they can begin to integrate the media needs with the market-

ing, creative, and merchandising objectives of the account group.

Creative buying is the goal, and before a buyer even begins to be creative he must master these tools of his trade—research. That's why the department has set up a Facts and Figures group. Headed by Jo Napoli, the group functions completely apart from the agency's over-all research unit, which, incidentally, has two media research specialists in it.

When a buyer wants a Starch report, or the latest Politz study on radio sets in working order, or a *Life* readership study or a Television Bureau of Advertising presentation, he goes to Facts and Figures. When he wants a special comparative cost rundown on a proposed test for a deodorant in five cities with three competitive media used, he goes to research.

Creative buying of media, predicated on creative thinking, leads to stronger client position, better sales results for that client and a more solid agency structure, says Deckinger.

"When we train our people in this way, we do more good for our own department and our agency, and they better themselves. That's why we'll always rotate responsibility, among supervisors as well as buyers. The more they all know, the better it is."

"We don't believe in the preparation of a media schedule in response to an account request. We believe in sound planning."

There's no room in Grey's philosophical media structure for an account man to call media and "order" a schedule of 15 one-minute announcements per week on the top power station in the 30 biggest markets. Grey's planning and buying procedure follows these lines:

"The account group writes the marketing plans, and the media plan is an important part of this. This media plan cannot be done independently of the other agency phases. Creative, media and merchandising must be integrated with the marketing plan."

"There isn't a single line of media scheduling, or any preparation of media detail, until the media strategy statement has been written and accepted by the agency. Then the media plan can be written."

Media people, therefore, are drawn into the marketing confabs very early in the planning game. They meet with the account group supervisor, the account executive and his assistants, the

copy, promotion, research and merchandising people and the client, on occasion to discuss advertising strategy relating to the problem. The problem may be one of a new account in the house (and Grey has had many new ones in the past two or three years), or a serious competitive situation for a current account, or introduction of a new product line, or the advent of new advertising money from a client.

For the media department to make its best recommendations, and for the buyers to make the best buys on the basis of those recommendations, the buyer must be, in Deckinger's opinion, an all-media specialist.

He must know media, markets and the mechanics. Just as importantly, in Grey's concept of the all-media buyer, he must know the individual problems of each account on which he works. He should know basic business and market data about each, or know where to find it and how to evaluate that data when he gets it.

Says Miss Wilbur, "The buyer must know how to discriminate, how to weed out meaningless or useless or exaggerated material from the data which are really relevant."

And the first step toward achievement of this, in her opinion, is getting good people. She thinks Grey has them in its 10 all-media buyers. They are Jack Cummings, Thomas Flanagan, Dorothy Houghay, Ken Kearns, David Keegan, Seymour Parker, Joan Rutman, Clara Simmons, Joan Stark and Alice Wolf.

The media department chain of command goes from Dr. Deckinger to the four media group supervisors to the 10 all-media buyers. From there, it proceeds to eight assistant media buyers. Assisting these buyers are 10 estimators, who see that final bills from media check exactly with the original pre-buying estimates referred to the client.

There are 13 departmental secretaries, and they, along with buyers and estimators, are assigned to specific buying groups so that they work on the same basic list of accounts most of the time. This enables them to become more familiar with these accounts, and with their unique marketing and advertising problems. The remainder of the 57-person department includes four people in Facts and Figures and seven in the statistical typing pool.

The assistant buyer category came into being very recently. Shortly af-

ter Dr. Deckinger joined Grey, he instituted a plan whereby estimators then on the job were upped to assistant buyers. The present strategy is to round out the media experience of the current crop of estimators and promote them to assistant buyer status as new buying activity is needed.

These new assistant media buyers are Kenneth Allen, Ilberth Liberman, Allen Reed, Marie Scotto, Mana Sternschein and Ruth Zozula.

Most of these buyers, when working in the broadcast media, are on spot rather than network accounts. The agency has a heavy spot lineup for a variety of advertisers, and an illustration from one spot campaign may point up some of the staggering amount of detail work needed to get announcements on the air.

The Lionel Corp., which makes electric trains, went on the air in a pre-Christmas television push with spot announcements aimed at the young ones and their fathers.

The buy was a graduated schedule of 20- and 60-second announcements in 31 tv markets for four weeks starting Thanksgiving Day, with varying frequencies in each market—a minimum of 35 weekly ranging upward to

a high of 160 per week. The problem: lining up quick seasonal schedules in preferred times, matching adult and youngster copy to adult and youngster time periods, allowing for the upcoming change in local time from standard to daylight.

Buyer Joan Stark figures actual buying—after determination of media strategy, conferences, visits with station reps, analyses of availabilities took an average of three hours per market. Three times 31 is 243 hours

six weeks' work at a normal pace, not allowing time for anything but Lionel!

But the buying had to be done in about three and one-half weeks. This is where Grey's all-media buying and all-media flexibility came in. Andy Zipprich, supervisor of Miss Stark's buying group, called in buyers from other media groups and polished off the buying in quick order. Admittedly, it took several sessions until 3 a.m. to do the job.

This buying versatility and lateral cooperation between buying groups, shows how all-media buying adds up to better service for the client, says Deckinger.

**it's WILS for  
BUSY  
SALES RESULTS  
in  
LANSING**

**Busy Facts**  
"Strictly from Richard" with  
Dick French, 10:00 A.M. to 2:00 P.M.  
**53.5%**  
AUDIENCE SHARE\*

"Club 1320" with Dave Froh,  
2:05 to 5:30 P.M.  
**75.3%**  
AUDIENCE SHARE\*

**WILS**  
leads in 51 out of 52  
quarter hours  
Represented Nationally by  
Venard-Rintoul-McConnell, Inc.

**music  
news  
sports**  
**WILS**  
**the Lively one  
in Lansing**

\*C. E.  
Hooper, Inc.

**WGR-TV**

CHANNEL **2** BUFFALO



2 heads are  
better than one  
**...IN BUFFALO**

**WGR-TV**  
**BUFFALO**

Basic ABC

National Representatives

PETERS, GRIFFIN, WOODWARD, INC.



Sam Molen, veteran KMBC-KFRM Sports Director, keeps himself in top broadcasting condition with three daily sportscasts plus several weekly sport shows and features. Personalized radio that sells as it serves!



the New Sound of

**KMBC - KFRM**

The big news in Kansas City radio is the New Sound on KMBC-KFRM. By completely overhauling old programming concepts, KMBC-KFRM have introduced a new type of radio service that's tailored to today's audience demands. New variety, new personalities, new formats, new impact—they're all woven into every hour of every broadcast day. This inspired local programming combined with the best from the ABC Network, produces radio that sells as it serves. Your Colonel from Peters, Griffin, Woodward, Inc., can tune you in on the New Selling Sound of KMBC-KFRM.

**KMBC of Kansas City**  
**KFRM for the State of Kansas**  
**1 in the Heart of America**

## Tv and radio **NEWSMAKERS**



**Roger W. Clipp**, associated with the WFIL stations and later Triangle Publications' Radio and Television Division for 21 years, has been elected vice president of the division. He has been general manager of the Radio and Television branch since its beginning in 1955. It operates WFIL AM-FM-TV in Philadelphia; WNBF AM-FM-TV in Binghamton, New York; WFBG AM-TV in Altoona; and WNHC AM-FM-TV in New Haven. The Division also owns 50% of WHGB, Harrisburg, Pa. Clipp served as WFIL business manager from 1935 to 1938, then as general manager until 1955. He is serving currently in several voluntary positions as well: secretary-director of Tvb; on the U. S. Information Agency's Broadcast Advisory Committee; and on the Radio-Tv Committee of the President's People to People Project.

**Stuart D. Ludlum**, manager of C. J. LaRoche and Company's West Coast office in Beverly Hills, has been elected a vice president of the advertising agency. Ludlum directs the Disney and Disneyland accounts on the Coast and supervises the agency's commercial production. A veteran in the musical commercials field, he launched the first Kent-Johnson singing commercial campaign, the first transcribed disk jockey and gave Martin Block's *Make Believe Ballroom* its first national account. He has written, produced and supervised commercials in the dairy, drug, men's wear and packaged foods fields; and lists among his many singing spots Ajax, Halo, Necco Sky Bar, Veto, Colgate Shave Cream. He formerly was head of McCann-Eriksen's radio department and was associated with D-F-S, Compton and other agencies.



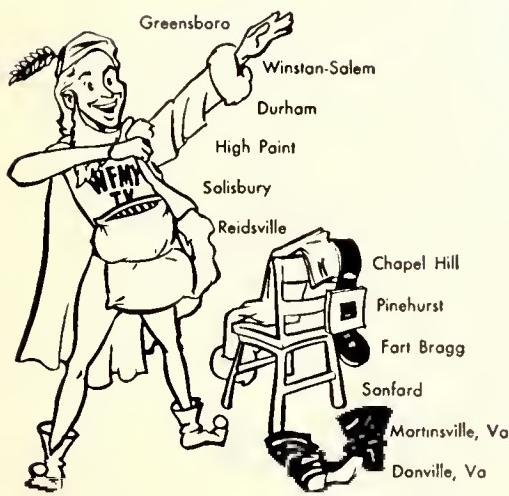
**Henry T. Wilcox**, former local sales manager at KPOA, Founders Corporation's Honolulu Radio Station, has been appointed general manager of WFBL, Founders Syracuse outlet. Wilcox entered the broadcast field as office manager of KIST, Santa Barbara, Cal., in 1950. Two years later he moved to KDB, Santa Barbara, in the same capacity. At WFBL he will take the place of former manager, Charlie Philips, who now becomes Eastern public relations manager for Founders Corporation. Aside from KPOA and WFBL, the investment firm also owns WTAC, Flint; part of KTVR, Denver; and is negotiating for purchase of a New Orleans radio station. (At presstime: Founders has announced the appointment of Thomas J. Warner as national sales manager of the broadcasting division. He was national sales manager at WTAC.)



## Look Who's Playing Santa!

Whether you believe there's a Santa or not, if you get all the facts you'll find that Christmas-like sales are yours "year-round" with WFMY-TV. Why? Because no station or group of stations — not even Santa himself — delivers complete coverage of the Prosperous Piedmont section of North Carolina and Virginia as does WFMY-TV. Call your H.R.P. man today.

50 Prosperous Counties • 2 Million Population  
\$2.5 Billion Market • \$1.9 Billion Retail Sales



WFMY-TV... Pied Piper of the Piedmont  
"First with live TV in the Carolinas"

**wfmty-tv**  
*Channel 2*

GREENSBORO, N. C.

Represented by  
Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco — Atlanta



Since 1949

Tips  
to  
Timebuyers:

**KMTV**

OMAHA

Serves Over  
412,000<sup>+</sup>  
TV Homes  
in FOUR  
Midwest States

W.R. Nelson, Inc.  
Represented by  
Edward Petry Co., Inc.

**KMTV**

COLOR TELEVISION CENTER

CHANNEL



NOW 200,000 SETS WITH:  
THE KDUB STATIONS'  
COMBINED PACKAGE!



**KPAR-TV**

ABILENE-SWEETWATER, TEXAS

**KDUB-TV**  
LUBBOCK, TEXAS

OWNED & OPERATED BY TEXAS TELECASTING, INC.  
7400 COLLEGE, LUBBOCK, TX 79424

NATIONAL REPRESENTATIVE: THE BRANHAM COMPANY

## Reps at work

**Jack Fritz**, Blair IV, New York, notes the increasing stature and authority the agencies are giving the media department and, in particular, the tv people. "More and more clients," Jack says, "know the importance of spot tv buying and demand that the agency have a media department strong on tv timebuying. One advertiser changed agencies recently because its former agency mishandled spot." Because of this, he says, the media department specializing in spot has become a showplace in many agencies. It is adequately staffed and its personnel is extremely capable. Cost-per-1,000 reasoning has been minimized and buying is creative and imaginative. "But many agencies," Jack points out, "have not given air media proper recognition. The reason is mostly that account people came up in the agency when print was paramount. All their media thinking is in terms of newspapers and magazines, and they have no grasp of timebuying methods." But the time will come, he believes, when air people will have a place on agency planning board and will influence overall strategy, making radio and television spot most important.



**Tom Campbell**, Branham Co., New York, points out that many of the younger reps, who tend to be critical, are not aware of the time and effort conscientious timebuyers spend familiarizing themselves with markets. "They don't merely study ratings, Tom says. "They are more concerned with each station's market and how it suits the advertiser's product." Tom knows timebuyers who have personally traveled to markets and conducted their own surveys. "Many stations have cooperated in this respect," Tom says, "by organizing flying jamborees to their stations for timebuyers." First hand, the timebuyers were able to watch the programs, meet local tv personalities, learn how the stations operated, see their merchandising services, note local buying

habits, and poll people on the streets and in their homes. "These timebuyers have broadened what was formerly only a service function to encompass marketing, merchandising and research," Tom notes. "In so doing, they have made spot radio and tv an effective advertising medium for the client's products, and at the same time, have increased the sale of spot time to their agency's clients."





## *The Bureau of Advertising is on the move*

As newspapers move ahead in their daily usefulness to readers and to advertisers, so moves the Bureau of Advertising of the American Newspaper Publishers Association, Inc. And, may we add, vice versa!

Our newest move—to larger, more productive quarters in New York at 485 Lexington Avenue—reflects the phenomenal growth of the newspaper as America's No. 1 advertising medium. Circulation is at an *all-time high*—over 56,000,000 copies a day. So is the advertising invested in newspapers by all advertisers—a total of \$3,087,800,000\* last year, more than was invested in television, radio, magazines and outdoor *combined*.

### **Who We Are And What We Do**

The Bureau of Advertising was established in 1913 to serve the entire newspaper medium and its advertisers. Today, it has over 1,000 member newspapers and publishers' representative firms. It has three major functions:

1. To help advertisers make more effective use of newspaper space.
2. To act as the clearing house for all newspaper selling organizations.
3. To promote the greater use of newspaper space.

### **Services Available**

The Bureau maintains five offices strategically located throughout the country. From any one of them, advertisers

\*Source: McCann-Erickson, Inc.

### **BUREAU OF ADVERTISING**

American Newspaper Publishers Association 485 LEXINGTON AVE., NEW YORK 17—MURRAY HILL 7-9300  
360 N. MICHIGAN AVE., CHICAGO 1—RANDOLPH 6-3458 • 2761 GUARDIAN BLDG., DETROIT 26—WOODWARD 3-4353  
3670 WILSHIRE BLVD., LOS ANGELES 5—DUNKIRK 8-4103 • 333 PINE ST., SAN FRANCISCO 4 EXBROOK 2-8530

and agencies can get help (*at no cost*) in planning their newspaper advertising.

Our sales force stands ready to help you solve your advertising media problems. The Research and Marketing Departments provide you with a multitude of market and media studies. In addition, there are a number of booklets and visual presentations which are available. For example:

"1955 Expenditures of National Advertisers in Newspapers"—A detailed annual report of all advertisers spending \$25,000 or more for national newspaper advertising.

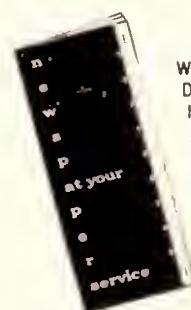
"How Much Will It Cost?"—A handy guide for quickly estimating the cost of newspaper campaigns.

"People Speak Their Inner Minds About Newspapers"—A motivation research study of newspaper readers which reveals why people read newspapers. Most important to advertisers and agencies.

"Ad Facts"—A series of illustrated brochures, each the case history of an advertiser who used newspapers successfully to accomplish some marketing objective.

"Special Market Studies"—These are available on specific products, such as cigarettes, liquor, razors, frozen foods, etc. They can help you find your best sales opportunities.

We hope you'll avail yourself of the Bureau's services. Do it soon and do it often.



**WRITE FOR THIS BOOKLET**—Describes everything the Bureau has to offer plus a list of consumer market studies made by newspapers. For your copy of "Newspapers at Your Service," address Dept. A, Bureau of Advertising, 485 Lexington Ave., New York 17, N.Y.

# SPONSOR SPEAKS

## 30 leadership years

The history of network radio began with the birth of NBC 30 years ago. Always over that period NBC has been a leader, first with the concept of network radio itself, then with television and now in the field of color television.

Throughout this period, NBC has kept its eye on the future under the guidance of Brig. General David Sarnoff, RCA board chairman. If one thing characterizes the general, it is the extent to which he plans, not for tomorrow, but for a decade ahead, seeking to mesh today's electronic experiments with tomorrow's realities.

Under NBC President Robert Sarnoff, NBC will keep its eye on the future, working to keep television programming fresh, to transform television into a color medium, to update network radio. (See "Robert Sarnoff charts the future of NBC," page 32 this issue.)

To NBC as it celebrates its 30th anniversary this week we say congratulations and Godspeed for many, many more years of pioneering.

## Product X

At the recent Eastern regional meeting of the 4 A's, three media directors were asked to tell what media they would use for Product X with \$750,000 to spend. The project was noteworthy on several counts:

First, for the remarkable opportunity it provided to see the minds of three outstanding media men at work.

Second, for the fact that air media (and especially spot) were basic in all three recommendations (see page 39).

One of the media directors chose spot radio; one chose a combination of network and spot radio; a third chose daytime spot tv. Each selected a different branch of the air media for the product (which turned out to be Tetley Tea). Yet each felt he was achieving flexibility to match marketing needs.

We think this demonstrates how inherently flexible the air media are in general. And we suspect that all three approaches would have been successful if put into practice. But the actual choice of Tetley Tea and its agency, Ogilvy, Benson & Mather, was spot radio which we've since been told quickly proved successful for them.



**THIS WE FIGHT FOR** We're glad IRF still plans a field test of ratings. But when? This is the most-needed single project in air media research: IRF is the logical body to make the tests. IRF, please make 1957 the year!

## 10-SECOND SPOTS

### \*Shakespeare on ratings:

O Hamlet, what a falling off was there! (1)

The play, I remember, pleased not the million. (2)

The baby figure of a giant mass. (3)

A thing devised by the enemy. (4)

Comparisons are odorous. (5)

The weakest goes to the wall. (6)

These things are beyond all use, and I do fear them. (7)

Confusion now hath made his masterpiece. (8)

Trifles light as air are to the jealous confirmations strong as proof of holy writ. (9)

It makes us or it mars us. (10)

They laugh that win. (11)

A blank, my lord. (12)

**Media:** Jack Ostrode, program director at WIBW-TV, Topeka, parodied a tv-newspaper study based on a National Research Bureau report. He listed as the single advantage for newspapers "You still cannot swat a fly with a tv set."

### Headline in Billboard:

HALF OF PHIL SILVERS  
MAY BE AVAILABLE

Which half?

**Credit:** Kevin Sweeney, RAB president, says, "Women have kept radio in business." *Like they say, you can't live without them.*

**Look ahead:** Frank Block, head of the St. Louis advertising and p. r. agency, predicts that "10 years from now the lush media commission will be a fond memory." *Better to have loved and lost 15% than never to have lusted at all.*

**Stork opera:** Then there was the station manager who came home to find his wife playing that new Mennen-inspired record album, "Music for Expectant Mothers." *Now there's a real example of music-and-news;*

**Naturals:** Station buys we'd like to see: Playtex Girdles on WOW (Omaha), Maidenform Bras on WOWO (Ft. Wayne), Arthur Murray on KICK (Springfield, Mo.), Amana Freezers on KOLD (Yuma).

**SOURCES:** (1) Hamlet, Act I, § 5; (2) Hamlet, Act II, § 2; (3) Troilus & Cressida, Act I, § 3; (4) Rich, III, Act V, § 3; (5) Much Ado, Act III, § 5; (6) Romeo & Juliet, Act I, § 1; (7) J. Caesar, Act II, § 1; (8) Macbeth, Act II, § 2; (9) Othello, Act III, § 3; (10) Othello, Act V, § 1; (11) Othello, Act IV, § 1; (12) Twelfth Night, Act II, § 4.



**While you read this—  
NCS No. 2 reports are influencing the  
selling and buying of radio and tv schedules!**

Hundreds of radio and tv stations...and time buyers (some of them your competitors) are using NCS No. 2 reports right now to learn new, comprehensive and authoritative station coverage facts.

These NCS No. 2 subscribers have current data... county-by-county—on daytime and evening listening. They are making good use of this information in every buying and selling situation.

You, too, can arm yourself with this detailed station coverage information...can know what others are learning about radio and tv coverage.

**Typical facts provided by  
NCS No. 2**

- *How big is a station's market?*
  - number of homes in the area
  - number with radio or tv sets
- *How many families listen to the station?*
  - daytime...evening; weekly...daily
- *Frequency of family listening?*
  - station loyalty
- *What other stations serve the area?*
  - comparable competitive facts

*Call...wire...or write today. NCS No. 2 reports are available immediately.*



## Nielsen Coverage Service No. 2

A. C. NIELSEN COMPANY

Chicago 45  
2101 Howard St.  
HOLlycourt 5-4400

New York 36  
500 Fifth Avenue  
PEnnsylvania 6-2850

Menlo Park, Calif.  
70 Willow Rd.  
DAvenport 5-0021

\$750 per week gets you!



WA BD's presentation of Warner Brothers pictures has hit the formula of success! With a vertical presentation of a matinee and evening performance, 15.1% of all TV homes in the nation's largest market tune in every Sunday.

These are the Nielsen figures (4 weeks ending October 20, 1956).

	A	B	A + B
Weekly Cumulative Audience			
Homes	333,300	346,800	623,500
Percent	8.1	8.4	15.1
Avg. Qtr. Hr. Eps	4.4	4.4	4.8
4 Week Cumulative Audience			
Homes	885,200	1,061,200	1,739,600
Percent	21.4	25.7	42.1
Avg. Qtr. Hr. Eps	6.6	5.8	6.9

The lowest cost per thousand of any feature film presentations in New York on the station where interesting things keep happening.